JUNE, 1960
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Musical Courier

— Review of the World's Music — Published since 1880 —

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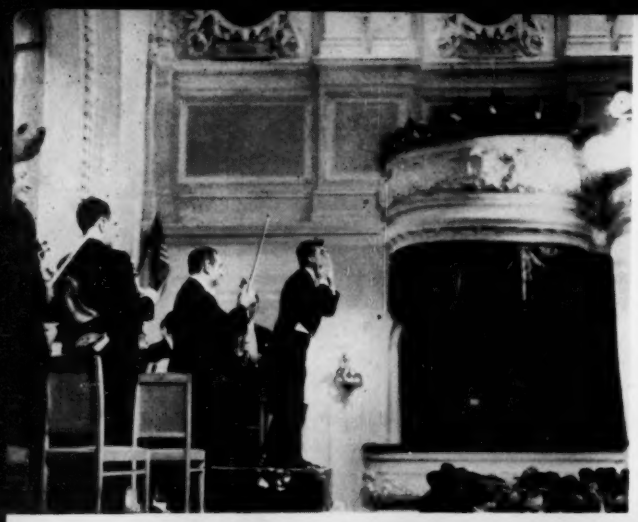
☆ *International Issue* ☆

Walter Hendl



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At top, LEONARD BERNSTEIN acknowledges applause of a Moscow audience at a concert he conducted last summer with the New York Philharmonic Orchestra. (Columbia Records photo.)

Second from top photo: GREGOR PIATIGORSKY talks to students of stringed instruments in Singapore when the noted 'cellist toured there in September, 1956.

Third from top, the COLUMBUS BOYSCHOIR, of Princeton, N. J., under DONALD BRYANT, sings in Bogota, Colombia in August, 1957, before 10,000 students, one of 50 performances in Latin America on an 11-weeks' tour.

Lower left, EUGENE ORMANDY and MRS. ORMANDY are greeted by a reception committee headed by ARAM KHATCHATURIAN, composer, and EMIL GILELS, pianist. (Columbia Records photo.)

Right, HOWARD MITCHELL conducts the National Symphony Orchestra of Washington, D. C., before 20,000 in an open-air stadium in La Paz, Bolivia, last summer.

(Story of ANTA activities on page 9.)

Musical Courier

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ON THE COVER

Walter Hendl, conductor and pianist, this summer returns to the Chautauqua (N.Y.) Symphony for his eighth season as Musical Director. He is also returning to the Ravinia Festival for his second year as its Artistic Director. In addition, he will serve as guest conductor for one week at the Hollywood Bowl. Mr. Hendl, who is managed exclusively by Herbert Barrett Management, Inc., has been invited to make guest appearances with both the Los Angeles Philharmonic and the Minneapolis Symphony Orchestras next season, and is returning to Chicago for the third season as Associate Conductor to Fritz Reiner with the Chicago Symphony Orchestra.

Published by the Musical Courier, Inc.
119 West 57 St., N. Y. 10 Tel. Circle 7-4500

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Feeding Musical Appetites

We professional musicians, rightfully preoccupied with our own medium of expression, and striving eternally for perfection, in order to achieve an interpretation of the soul and deeper meaning of music—sometimes forget that it should play a vital part in living.

And indeed it has often done so in the case of great men and women, who are outstanding in other walks of life. Examples are Dr. Albert Schweitzer, who is equally noted as a humanitarian, a physician and as a Bach scholar, and the late Albert Einstein, for whom the violin was an important surcease from his scientific pursuits.

In New York there is a Doctors' Orchestra with a membership made up of physicians who are music-lovers and who find regular recreation in meeting and playing the highest type of music together. This seems to point to the fact that Life can not be exclusively devoted to the scientific aspects, but that the human spirit needs something more—it needs to get back to the primal things, in the lives of people as a whole. As a recent instance, a restaurant in Minneapolis has tried the experiment of offering formal chamber music programs once a week, which are attracting music lovers.

The possibilities that music holds for making our lives more worth while are unlimited. There is, for example, providing of activities for the increasing leisure that people have today.

During a recent Baltimore convention of the American Medical Association's Committee on Aging, several physicians testified that the two primary factors in prolonging life are the preservation of energy and a high degree of motivation. Specialists who are providing worthy programs for the later decades of life have pointed out the importance of skilled personnel-training programs. It offers a wonderful opportunity for musicians to use their art for creating worthwhile activities for others—such as forming amateur orchestras or singing groups. This will give new incentive and open new vistas to those whose lives have previously seemed hedged in by gray and cheerless boundaries and create a new source of revenue for musicians.

Make Music a vital, living thing by using its God-given possibilities in a truly creative way!

Lisa Roma Trompeter

Whole No. 3381
Vol. CLXI, No. 7

MUSICAL COURIER. Published in 12 monthly issues through December and directory issue January 15, by Musical Courier, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Single copy, 35 cents; single directory issue, $1.25; 12 issues, $3.50; with directory issue, $4.00; Canada, 12 issues $4.50, with directory issue $5.00; elsewhere, 12 issues $5.00, with directory issue $5.50. Two weeks' notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. Copyright by Musical Courier, Inc., 1960.

June, 1960
Eightieth Year

CINCINNATI

. . . Biennial May Festival reaches heights in presentation of novelties

By HENRY S. HUMPHREYS

Cincinnati

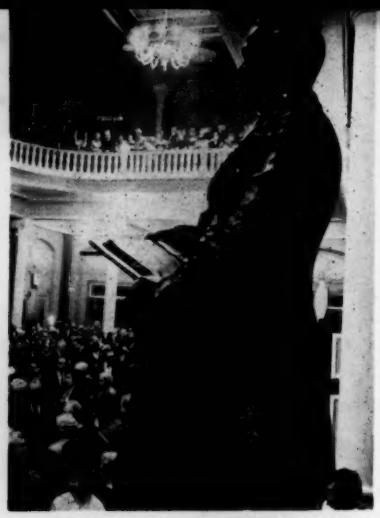
ONE of the most musically-resplendent May Festivals of the past twelve years culminated on Saturday night, May 7, in the presentation of a triptych which out-soared even the best of the previous three concerts (May 2, 4 and 6). Under Josef Krips' baton, the Baroque exultation of Vivaldi's "Gloria," the introspective meditations on Love and Death in the Rilke-Foss "Parable of Death" and the fusion of Oriental pageantry and soul-torment of Honegger's "King David" enchanted a packed Music Hall. Even the serenest Cincinnatian joined in the standing ovation.

The stature of the conductor has increased to the point where it is hard to imagine a May Festival without him. Like almost no music director since the palmy, Theodore Thomas-dominated days of the then Sängerfest-conscious Cincinnati, Krips grasps the reins of chorus, orchestra and soloists to make the chariot of inspiration ascend to what many feel are heights of Parnassus. If only—as in the palmy days—the deficits did not rise, with red-ink-stained visages, at the same time to plague the zealous festival-planners and guarantors!

But now that the shouting and the tumult have died, it is not hard to discern that few United States music festivals can afford the luxury of an all-Wagner night or a festival-opener such as Haydn's "The Seasons." It was on these two nights (May 2 and 6) that the largest seas of empty seats spoiled the "see-scape." Someone in the steering committee of this festival forgot that it takes a very strong work to get a good crowd on an opening night—something like the "Missa Solemnis" or the "Mass in B Minor" or a concert version of, say, "Fidelio."

And someone in that same committee forgot that 1960 is not 1910 and that Wagnerites are no longer in the strength they were. Even with George London singing Wotan like a god, the hall was deplorably untenanted for the Wagner night.

■ Wednesday night (May 4) also presented a triptych—Margaret Johnson Bosworth's "Queen City Suite" for children's chorus, narrator, soloist and orchestra; Poulenc's Organ Concerto in G Minor and Berlioz' "Requiem," pared down to share-the-program size.



Statue of THEODORE THOMAS, *early Cincinnati festival conductor, in Music Hall.*

The Bosworth score was lively, clever and as full of (pop) corn as a small boy at Coney Island. In it Puccini, Rodgers and Hammerstein and "Ach, du lieber Augustin" were served up with rhymed jingles inspired by the Good Old Days in Cincinnati. The kids loved it and the audience delighted in their reaction. Hans Vigeland played the Poulenc Organ Concerto superbly, but musically it is not a strong work. Richard Lewis' tenor solo ("Sanctus") was the highlight of the Berlioz.

Mr. London's fine work in the all-Wagner program of "Ring" excerpts has been mentioned. Margaret Harshaw, always a fine Brünnhilde and Albert Da Costa as Siegfried did not fail, either. Krips—who is a demanding Wagnerite—elicited tumultuous applause from a rapt audience.

The Cincinnati Symphony Orchestra was unusually sonorous and note-perfect throughout this festival, as was strikingly proven by such items as the "Götterdämmerung" Trauermarsch and the Saturday night Honegger work.

Phyllis Curtin, soloist in "David," shared the limelight with Pierrette Alarie. Miss Alarie sang, exquisitely, all soprano solo assignments previous to the Honegger opus. Leopold Simoneau, tenor, and Maureen Forrester, contralto (along with Miss Curtin), did superb solo work in "David," and Donald Gramm, bass baritone, sang pleasingly in Haydn's "The Seasons."

The outstanding narrator of the three who took part in this festival was undoubtedly Felicia Montealegre (Mrs. Leonard Bernstein), whose verbal nuances in the Foss "Parable" were often hauntingly beautiful. Basil Rathbone seemed ill at ease as the narrator in "King David," and we lost a lot of his best lines. Robert Middleton (Sam Messer) ably helped in the fun and foolishness of the Bosworth potpourri on Wednesday.

Willis Beckett again turned out a fine May Festival Chorus. I regret that I haven't the space to list the four or five excellent assisting choruses.

BETHLEHEM

. . . Annual Bach Festival marks 275th anniversary of Master's birth stirringly

By SAMUEL L. SINGER

Bethlehem, Pa.

WITH one of the finest solo vocal quartets in its history and with Conductor Ifor Jones in the vein, the 53rd Bach Festival in this Pennsylvania Moravian town of hills and steel was the most satisfying of recent years. Seldom-heard cantatas were given May 12 and 13, and the annual performance of the B-minor Mass featured the program of May 14. Marking special note of Bach's 275th birthday anniversary, Agi Jambor was piano soloist in three clavier concertos on the morning of May 14, with Jones conducting. The Friday-Saturday programs were repeated May 20-21, and capacity audiences enjoyed all the concerts. Many music-lovers sat on the grass outside Packer Memorial Chapel on the Lehigh University campus, despite occasional raindrops.

New to the Bach Festival were Margarite Willauer, soprano, and Jean Sanders, alto. Welcome returnees were John McCollum, tenor; Donald Gramm, bass; Vernon DeTar, organist, and about 40 members of the Philadelphia Orchestra, along with Mary H. Givens, Bach Choir pianist.

There was little to cavil at in most of the performances. The most serious defect in the Bach Festival, one feels, is the lack of any system in the choice of programs. Over the years a balanced survey of Bach's choral output could be presented. As it is, the cantatas and other works seem to be pulled at random out of a hat—a musically magnificent and fertile hat, nonetheless.

This year, as every other spring, the Festival served as a reaffirmation and re-creation of the unsurpassed vitality, originality and musical spirituality of Johann Sebastian Bach. There are no low points in his music — only high and higher ones.

Of the motet and four cantatas given on the two Fridays' Cantata No. 177, "Ich ruf' zu dir," was heard here for the first time; the others had been given once or twice before. They were the motet, "Lobet den Herrn," and Cantatas 166, "Wo gehest du hin?"; 195, "Dem Gerechten muss das Licht" (best known of the Wedding Cantatas), and 198, the "Trauerode."

■ The most impressive work, both musically and in performance, was the "Trauerode." The 200-voice chorus, as is its wont,' sang with a balance, clarity and precision unusual among non-professional choirs. Here it reached exalted heights under Jones' perceptive direction, from the supplicatory opening "Lass, Hochter" to the exultant fugal "Von dir" and the comforting, markedly

(Continued on page 8)

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30th Eastman Festival Enlarges Scope to Include Foreign Works

By CHARLES COLE

Rochester, N. Y.

EACH year the Bulletin of the annual Festival of American Music of the Eastman School of the University of Rochester grows a little thicker. Forty-five pages of it are now filled with the names of composers, students and professionals whose music has been played. In the list are many who have gone on to world fame—Copland, Barber, Douglas Moore, Roy Harris, Grofe and a host of others.

This festival, organized and still directed by Dr. Howard Hanson, director of the school, claims to have presented more music by American composers and to have brought more of them to public notice than any other medium in our country.

This year's festival, the 30th in the series, has just been completed. For the first time, it jumped the fence by taking on an international flavor. One program was devoted to music of Latin-America, another to music by Scandinavian composers. The reason, Dr. Hanson explained, is that the increasing spread of international culture has imposed new obligations on American music. The Eastman School, whose students come from all parts of the world, wishes to have a part in this movement.

Dr. Hanson launched the first all-American program in Rochester soon after coming to the Eastman School. The date of the first festival was May, 1924. Two "unknowns" on that program were Aaron Copland and Bernard Rogers. In 1930 Dr. Hanson formally organized the festival on an annual basis and under its present name. Almost 2,000 compositions have since been played as Dr. Hanson has consistently followed his ideal of giving opportunity to the American composer to hear his work performed.

■ The 1960 festival opened with a concert in Kilbourn Hall, in the Eastman School, with a program by the Eastman-Rochester Orchestra, devoted mainly to compositions by Eastman School students. One exception was an Introduction and Fugue by Jeanne Boyd, 70-year-old composer and teacher of Chicago. Since 1932 Miss Boyd has been a member of the theory faculty of the American Conservatory of Music in Chicago. She was invited to the Rochester Festival, but was unable to come. The Introduction and Fugue was written in 1949, during a vacation at Fremont, Neb.

Other numbers on the opening program were a Symphony No. 2 by John White, student from Rochester, Minn., and a brilliant 'cellist as well as composer; a work for tenor and orchestra called "Fern Hill," by Richard Lane, with John Paton as soloist, and a concerto for clarinet and orchestra by Gloria Wilson, with Elsa Ludewig, student who plays in the Rochester Philharmonic Orchestra, as soloist. Mr. Lane, who has done considerable composing, has just completed a year as composer-in-residence in the Rochester public school system under the Ford Foundation grant of last year. Mr. Paton is a student tenor from New Castle, Pa.

Miss Ludewig, who played the clarinet solo part in the Wilson concerto, is from Charlottesville, Va., and has been featured in numerous concerts. Miss Wilson, from Seattle, Wash., wrote the concerto in fulfillment of requirements for the Ph.D. degree. It was selected for the festival after a first performance at a recent symposium of student compositions.

■ One of the biggest audiences of the festival turned out for a program of Sousa marches by the Eastman Wind Ensemble, conducted by Dr. Frederick Fennell. Among twelve marches, all but one or two are comparatively unknown, but have the real Sousa swing. The Wind Ensemble, organized by Dr. Fennell eight years ago, is composed of advanced wind students. It has become one of the school's most widely publicized student groups. Two years ago it went on tour through the Middle West.

Three Eastman School faculty members were represented in a program conducted by Dr. Hanson with the Eastman-Rochester Orchestra, all professional musicians. On the program was Dr. Hanson's own "Mosaics," a work commissioned for the 40th anniversary of the Cleveland Orchestra in 1958 and first played by that orchestra under Dr. George Szell. Critics have called this Dr. Hanson's finest short work.

Other works by Eastman School composers were the "Overtura Breve" by Louis Mennini; "Night Song," by Dr. Wayne Barlow, and "The Silver World," suggested by Japanese color prints, by Bernard Rogers. The program also presented Morton Gould's "Fall River Legend," based on the Lizzie Borden murder mystery and first designed as a ballet for Agnes de Mille.

■ The two departures from traditional American music, one a program of Latin-American music and the other of Scandinavian music, drew large and interested audiences. The Latin-American program, played by the Eastman School Symphony Orchestra, under Dr. Paul White, included the "Overture to the Creole Faust" by the Argentine composer, Alberto Ginastera, and "Three Brazilian Dances" by Camargo Guarnieri, who now lives in Sao Paolo.

On the same program, the Eastman Singers, conducted by Dr. David Fetler, sang the "Mass in Honor of St. Sebastian" by the late Heitor Villa-Lobos, Brazilian composer, and a percussion ensemble from the classes of William Street and conducted by Joel Thome, played a Toccata for Percussion Instruments by Carlos Chavez, Mexican composer. Both works were without orchestra accompaniment.

At the final program, in which Dr. Hanson conducted the Eastman School Philharmonia Orchestra, 14-year-old pianist Joela Jones was the bright star with a performance of the piano part of Grieg's A Minor concerto. She is a high school girl, whose home is in Miami, Fla., but is in Rochester preparing to enter the Eastman School. She studies with Jose Echaniz of the Eastman faculty. This program (All-Scandinavian) also included "Midsommarvaka" (Midsummer Vigil) by the Swedish Hugo Alfven; a concerto for clarinet and orchestra by the Danish Carl Nielsen, with Elsa Ludewig again as soloist, and "Pohjola's Daughter," tone poem by Sibelius.

Conference at Eastman Festival: l. to r., DR. HOWARD HANSON, *director of the Eastman School;* LOUIS MENNINI, BERNARD ROGERS *and* DR. WAYNE BARLOW. *All are members of the Eastman composition faculty.*

Other events of the festival were a program of folk music, followed by Nathaniel Dett's oratorio, "Ordering of Moses," by the Eastman Singers under Dr. Fetler, and a program of chamber music under direction of John Celentano of the Eastman faculty. The latter program consisted of a Quartet in E Minor by Lyndol Mitchell of the Eastman faculty; Quartet No. 1 by Robert Stern, advanced student at the Eastman School, and a Quartet for Piano and Strings by Dan Hayes, former student, now of Champaign, Ill.

Performers, all Eastman students, were, in the first two works, Richard Kilmer and Dorothy Kaplan, violins; John Hamilton, viola, and Donna Magendanz, 'cello, and in the final work, Gloria Wilson, piano: Elena Obregon, violin; Janet Fleming, viola, and Marjorie Comstock, 'cello.

New York Philharmonic To Give Brooklyn Series

The New York Philharmonic will present a series of seven subscription concerts at the Brooklyn Academy of Music during the 1960-61 season. Announcement of the series, the first by the Philharmonic in Brooklyn in 28 years, was made by William McKelvy Martin, director of the Academy, and George E. Judd, Jr., managing director of the Philharmonic.

Leonard Bernstein, Music Director of the Philharmonic, will conduct and perform as a solo pianist, at the first concert of the Academy series, on Tuesday, evening, Oct. 18.

1960 Alaska Festival

The 1960 Alaska Festival will be held in Anchorage, June 19-28, with Robert Shaw and Julius Herford as co-directors of a chorus of 140 and an orchestra of 100. On June 23 Stravinsky's "Symphony of Psalms," Brahms' Alto Rhapsody and the Beethoven Choral Fantasia will be given, and on June 28 the Verdi "Requiem. Participating are: John Wustman, pianist; Adele Addison, soprano; Florence Kopleff, contralto; John Mc Collum, tenor; Donald Gramm, bass-baritone; Daniel Lewis, violinist; and the Augsburgh College Band. Dr. Rudolph Ganz and his wife will be honored guests.

MANAGEMENT NEWS

■ Les Grands Ballets Canadiens de Montreal, under the artistic direction of Mme. Ludmilla Chiriaeff, will make its first American tour in the fall of 1960, during a six weeks' period opening on Oct. 1. The tour will be under the aegis of Columbia Artists Management, Inc., and the personal direction of vice-president André Mertens. The company is composed of 20 young dancers including a corps de ballet, and has as its stars Margaret Mercier, Milenka Niderloca, Eric Hyrst, Veronique Landory and Brydon Paige. In 1959 the company made its first U. S. appearance at the Jacob's Pillow Dance Festival and has been re-engaged to pear there beginning July 19 next.

■ The National Music League has announced that it has awarded management contracts to Marilyn Dubow, violinist; Jules Eskin, 'cellist; and Allen Ohmes, violinist.

■ Gloria Linari - Lind, dramatic soprano of the Metropolitan Opera, has signed a contract with James Sardos for personal management. Miss Linari-Lind has also appeared in leading roles with the New York City Opera and the Chicago Lyric Opera. Recently, she made a tour throughout Italy and Jugoslavia where she sang in "Tosca," "Madama Butterfly," "Turandot" and "La Gioconda."

■ Three attractions on the roster of Clarence E. Cramer made extensive tours in April and May. The Theatre Men from the Lyric Opera of Chicago with Bernard Izzo, director, left Chicago on Easter Sunday for a 5-week West Coast tour. Albert Tipton and his "Music For Tonight" orchestra made a 5½-week tour of 18 states. The St. Louis Trio (Melvin Ritter, violinist; Olga Zilboorg, 'cellist; Jane Allen, pianist), were heard in a 5-week tour of 15 states.

■ The Eastman Boomer Management announces that its new attraction, The Gilbert and Sullivan Concert Hall, will launch a nation-wide tour, appearing on July 12 at the Byndenwood Music Festival, near Reading, Pa. This singing and acting concert group is composed of Donald W. Johnston, baritone and producer; John Carter, tenor; Lila Gage, soprano, and Ruth Ray, mezzo-soprano.

■ The Lane Summer Series at the University of Vermont, in Burlington, has announced four evening concerts including Eugene List, pianist, and Carroll Glenn, violinist, July 13; the Washington Ballet, starring Patricia Wilde, Istvan Rabovsky and Frederic Franklin, July 19; and Pete Seeger, folk singer, July 26. Jack Trevithick is the executive secretary for the series.

■ Thea Dispeker announces that the Zurich Opera, under the direction of Dr. Herbert Graf, has just engaged Reri Grist, American Negro coloratura soprano, for the entire season 1960-61, to sing Queen of the Night, Despina in "Cosi Fan Tutte," Lucia and Gilda.

■ Schang, Donlens & Wright announce that His Majesty, King Frederik IX of Denmark has consented to stand as Protector for the New Danish Quartet in the U. S. A. The Quartet will make its first American tour next fall in connection with the visit of the King and Queen to the U. S., coordinated with the Danish exhibition at the Metropolitan Museum of Art and appearances here of the Royal Danish Ballet. This will be the first time that the Danish monarch has given his protection to an institution other than the Royal Danish Ballet and the Royal Danish orchestra.

■ Concert Management Bichurin & Stawski reports that five of its artists will give concerts in South America this summer. Ruggiero Ricci, violinist-making his eighth tour there, will visit Argentina, Brazil, Uruguay, Guatemala, San Salvador, Costa Rica and Peru. Ruth Slenczynska, pianist, appears in Venezuela and Brazil and gave a series at Teatro Colon in Buenos Aires, marking the Chopin anniversary. Martha Flowers, Negro soprano, will give 15 concerts in Brazil, Argentina, Uruguay, Guatemala and Ecuador. Joel Rosen, pianist, is presenting 40 concerts in Latin America under the sponsorship of the U. S. Department of State. Joy Kim, American-Korean soprano, was invited to give 20 programs in Argentina, Brazil and Uruguay.

Caramoor Festival Will Present British Music

The Caramoor Festival, at Katonah, N. Y., will present five programs devoted to British music between June 16 and July 3. The opening concert will include Delius' "Sea Drift" and Vaughan Williams' "Serenade to Music," with Alfred Wallenstein conducting the concert of choral and orchestral works. June 25 and July 2 will present all-orchestral events, and all of these programs take place in the Venetian Outdoor Theatre of the Caramoor Estate. Two chamber music programs in the Spanish Courtyard on June 26 and July 3 will present, among others, Richard Dyer-Bennet, the Phoenix Quartet and the New York Brass Quartet. Purcell's opera "Dido and Aeneas" will form part of the July 2 program.

ARTISTS' LOG

David Bar-Illan, the young Israeli pianist, will make his Lewisohn Stadium debut on July 6 playing the Beethoven "Emperor Concerto" under the baton of Josef Krips. Mr. Bar-Illan recently returned from a six weeks' tour of Israel, where he played a number of engagements including performances with the Israel Philharmonic and the Jerusalem Radio Orchestra. Upon his return to the United States he made a six weeks' tour of the west coast, including concerts in western Canada.

EDNA GIESEN, *New York manager, with* FRANK FOREST, General Director of the *Empire State Music Festival. The Giesen Management, Inc., has been appointed to handle tour arrangements for Pizzetti's opera "Murder in the Cathedral," in February and March,* 1961, *with* LASZLO HALASZ *as Musical Director of a company of* 100, *and large orchestra, which will present this Empire State Festival production. The tour will be under Miss Giesen's personal direction.*

A biography of **Irmgard Seefried,** soprano of the Vienna State Opera, and her husband, violinist **Wolfgang Schneiderhan,** has been written by Franz Fassbind and will be published by the Sherz Verlag in Berne, Switzerland, soon. . . .

Pianist **Rudolf Firkusny** appeared in Israel between April 15 and May 5, and before that visited England, France, Italy, West Germany, Switzerland, Holland, Spain and Portugal in a whirlwind tour.

Leontyne Price flew to Milan on May 14 to ake her debut at La Scala as Aida. On June 9 she will appear with the Vienna Philharmonic, and between June 11 and 21 will record in Rome for RCA Victor. July 10 through Aug. 30, the soprano will sing at the Salzburg Festival, making her debut there as Donna Anna, and then until Sept. 16 will fulfill her third season with the Vienna State Opera, which includes her first appearances there as Cio-Cio-San and Donna Anna. . . . Late dispatch states Miss Price will sing the "Butterfly" role with the San Francisco opera this fall. . . .

The **Tucson Arizona Boys Chorus,** having recently departed these shores for a tour in the Pacific to include Hawaii, New Zealand and Australia, will sing on the masthead of the sunken battleship Arizona in Pearl Harbor—and recordings will be made of this unique event.

Pianist **Ania Dorfmann** left on May 15 for South America, where she will play orchestral engagements, recitals, and concerts on television, in Venezuela, Argentina, Chile and Uruguay.

ANN ARBOR

. . . Festival fare ranges from Beethoven and Verdi to Latin-America Music

By JULIAN SEAMAN

Ann Arbor

THE annual May Music Festival of the University of Michigan celebrated its 67th season, May 5 through 8. The six concerts offered brilliant performances of some well-tried works, one or two sojourns among masterpieces of the present, but no startling ventures into the beyond.

The Philadelphia Orchestra was at hand, guided by its usual mentor, Eugene Ormandy; the Festival music director and former conductor of the Cincinnati Symphony, Thor Johnson; and by William Smith, assistant conductor of the Philadelphians. These efforts were aided by the University Choral Union, previously prepared by Lester McCoy, and by a bevy of soloists.

Acoustics of Hill Auditorium, where these events have been held for many years, still are troublesome and reseating of the orchestra this year has not improved matters to any extent.

The opening concert, devoted to Beethoven, produced a stunning performance of the "Emperor" Piano Concerto by Rudolf Serkin, Mr. Ormandy and the orchestra. This is a timeless and towering masterpiece, too often played and seldom mastered, save by an artist of Mr. Serkin's stature and experience.

Some Ann Arbor notables: l. to r., EUGENE ORMANDY, *conductor;* KIM BORG, *bass; and* LEONTYNE PRICE, *soprano.*

Mr. Ormandy waited until the last concert on Sunday evening to perform Ross Lee Finney's Second Symphony, which he had accorded a premiere earlier this year in Philadelphia and New York. It had been commissioned by the Koussevitzky Foundation. Dr. Finney has been chairman of composition at the University since 1948. This symphony is superbly contrived, but almost too cerebral for ready acceptance.

Among other bits of contemporary lore revealed in this weekend were an engaging mélange of Mexican folk music, called "Corrido de 'El Sol'" by Carlos Chavez; Villa-Lobos' Choros No. 10 ("Rasga o coraçao"); the Stravinsky "Symphony of Psalms;" the rather tepid Guitar Concerto by Mario Castelnuovo-Tedesco, and Rodrigo's "Fantasia para un Gentilhombre," also for guitar and orchestra. In both of the latter Andres Segovia displayed his arresting art.

There was some exquisite Mozart, too —the concerto in C for flute, harp and orchestra (K. 299)—manned by soloists from the orchestra (William Kincaid, flute; Marilyn Costello, harp). Concertmaster Anshel Brusilow brought forth a truly magnificent version of the Brahms violin Concerto and the first 'cellist, Lorne Munroe, drew adulations after the Shostakovich concerto in E-flat, Opus 107.

■ These May Festivals always have been committed at least to one choral work of magnitude. This year it was the Verdi "Manzoni" Requiem, conducted by Mr. Johnson and performed by the orchestra, the Choral Union and the following soloists; Leontyne Price, soprano; Frances Bible, mezzo-soprano; Albert Da Costa, tenor, and Kim Borg, bass.

Mr. McCoy's Chorus was full-bodied and dramatic; Mr. Johnson's orchestra, for the most part, resonant and flexible. Among the soloists, Mr. Borg was a finished and impressive artist, and the singing of Mmes. Price and Bible was worthy of remark.

The final program, on Sunday evening, exhibited one of the most striking voices of our day, that of Lisa Della Casa, soprano. She sang the "Mi tradi" aria from Mozart's "Don Giovanni," "Dove sono" from "Le Nozze di Figaro" and the Monologue from Strauss' "Capriccio." The consequent ovation was long, loud and heartily bestowed.

BETHLEHEM

(*Continued from page* 4)

accented concluding "O Menschenkind."

The clear beauty and purity of Miss Willauer's voice was matched by her understanding of the texts and her assured delivery. Miss Sanders has a warm, rich contralto that was as effective as the soprano's in important arias. McCollum, one of today's great oratorio singers, exhibited the finest diction of the solo quartet. He makes the sometimes fiendishly difficult phrasing seem easy, as in the gently flowing "Des ewgen" of the Trauerode. Gramm likewise sang artistically and sonorously such numbers as the florid "So weit der Himmel."

In the day's only novelty, "Ich ruf' zu dir," rather more attention is paid to the instrumentation than in some of the cantatas. There are numerous noteworthy passages that were beautifully played by Concertmaster David Madison and other orchestra members. The cantata pleads for forgiveness, salvation and moral strength, but never expresses fear. Miss Willauer sang the aria "Verleih'" with particular smoothness.

Vigor and clarity marked the chorus's singing of the relatively brief motet, "Lobet den Herrn," climaxed by a fugue on "Alleluja."

McCollum's singing of his aria featured the performance of "Wo gehest du hin?," a work with the soloists to the fore in demanding arias of long sustained notes and florid phrasing.

The Wedding Cantata was appropriately joyous, from the steadily moving, bright opening chorus onward. Vigorous rhythms in the strings contrasted with the flowing phrases of the bass aria, "Ruehmut Gottes Guet und Treu'."

■ As always, the chorus was the star of the show in the B-minor Mass. Jones conducted with a sense of urgency and an inspirating vigor that enhanced the propulsive power of such magnificent choruses as the "Kyrie eleison!," "Gratias agimus," the refulgent affirmation of faith in the "Credo in unum Deo," the abysmal sorrow of "Crucifixus" and the joyous outburst of "Et resurrexit." After a letdown the "Confiteor unum baptisma" came to life. The "Sanctus" and "Hosanna in excelsis!" were fine.

The very different timbres of the soprano and alto, and soprano and tenor, blended and contrasted nicely in the "Christe eleison!" and other duets. Outstanding were the two bass arias, "Quonian" and "Et in Spiritum Sanctum." McCollum had trouble with his top tones in "Benedictus"; they were not so firm as thel ower ones.

Agi Jambor, as is well known, plays Bach with great strength and sensitivity, and received an ovation at the end of the concerto program. (Applause sounds strange in Packer Chapel.) Jones conducted 14 string players of the philadelphia Orchestra. Especially lovely was the slow movement of the Concerto No. 5 in F minor, the second of the three works given. The finale of the Concerto No. 3 in D was brilliant.

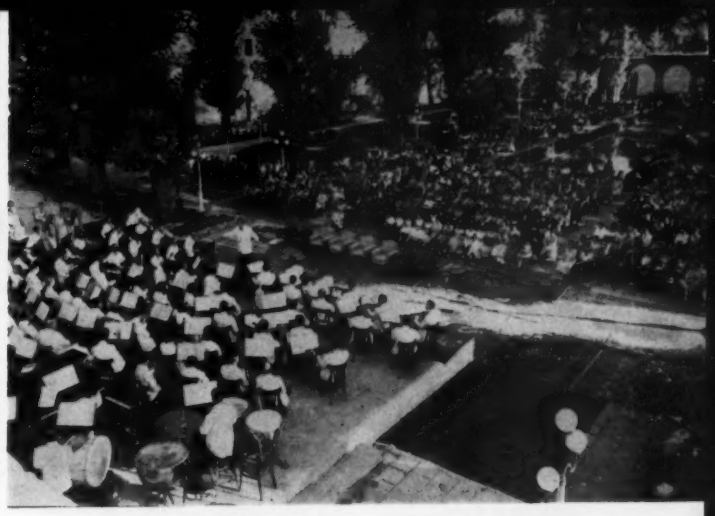
The cvhorus's singing of "World Farewell" in memory of recently deceased friends had speical significance this year. Those honored included Mack Harrell, bass soloist at nine Festivals from 1941 to 1956; Bruce Carey, Festival conductor from 1933 to 1938, and Howard J. Wiegner, Sr., last surviving member of the Bach Choir when it was founded in 1898 by Dr. J. Fred Wolle.

Bethlehem soloists: l. to r., JOHN MCCOLLUM, MARGARITE WILLAUER, DONALD GRAMM, *and* JEAN SANDERS.

ANTA Program Aids U. S. Abroad

By ROBERT C. SCHNITZER

General Manager, ANTA International Exchange Program



Photo, USIS

MINNEAPOLIS SYMPHONY *plays in Shah's Palace in Iran.*

AT the height of the recent furor over the "spy plane U-2" the American production of "My Fair Lady" was in the middle of a ten-weeks' tour of five Russian cities. It is the surest evidence of the national importance of our performing artists that while the diplomats were hurling epithets at each other, the Soviet audiences continued to smother the "Fair Lady" company members in applause, flowers and kindness.

"My Fair Lady" was the 125th attraction to be sent out during the last six years under the President's Special International Program for Cultural Presentations, which is administered by the American National Theatre and Academy for the State Department. These tours have involved 3,500 American artists and have reached 100 countries of the globe. The attractions have ranged from symphony orchestras to jazz bands, from soloists to full choirs, from ballet to modern dance and from musical comedy to serious drama.

Yet the American public—and even the music and theatre professions—know little of these successful propaganda efforts, except in a few instances when the story seemed colorful enough to gain the attention of the press. (ANTA administers the Program for the government at phenomenally low cost of 5 per cent of the funds administered, and none of these funds goes into publicity.)

The Cultural Presentations Program has been established and operated in the belief that America's future safety depends not alone upon the rest of the world's fear, but also upon its respect for our country and our people. Admittedly there is a large area of the world whose attitude towards the United States will always be chiefly conditioned by the state of our nation's armaments, but there is an even larger portion as yet uncommitted.

■ Since they know we shall not turn our power against them aggressively, the nations are relatively unimpressed by our military might. Since few of them can hope ever to match our material well-being, most of them make a virtue of discounting it. This leaves the field of the mind and the spirit—culture, if you will—in which for the most part they believe both that they excel and we are deficient.

The reports on the effectiveness of these ambassadors of goodwill in the foreign press, in Embassy despatches, in the American press and by letters from private individuals abroad have been almost uniformly favorable. In addition to the general respect and goodwill engendered, there are frequently specific and practical secondary effects.

Several American cities have recognized the value to their business and industrial development of associating their governments and people officially with the tours of their orchestras. On a far different level, the appearance of American musicians, singers and dancers has stimulated the introduction of American techniques into foreign school systems and the establishment of master classes directed by American artists.

■ The selection of just a few examples leaves one with a feeling of guilt towards all the other fine artists who had equally splendid reports of their effectiveness on behalf of our country's cultural prestige abroad. What of the choir whose appearances in a South American country caused the Archbishop to lift his church's ancient rule against attendance by priests at public performances? What of the jazz bands who were joined by the King of Siam in spontaneous jam sessions? What of the orchestras playing joint concerts with native orchestras in the Far East, sitting side by side under the baton of American conductors?

Or the academic theatre troupe which, quite by accident, won the hearts as well as the minds of a student audience when it was inadvertently caught in group prayer before performance. Or the musicians who have stripped their baggage of all extra strings, mouth reeds and other spare equipment as gifts to their less fortunate colleagues whom they met along the road.

Or the two Boston Symphony members who, fog-bound in Iceland, spontaneously joined with two Iceland Symphony members to form a quartet which has since successfully toured the fishing villages of Iceland and the Scandinavian descended cities of the American middle west. Or the parade of artists who stimulated a Manila newspaper to editorialize: "If this be American imperialism, let's make the most of it."

And even at home, these artists, through their missions overseas, have contributed to our national appreciation of the fact that our musicians, our singers, our dancers, our actors are national assets. The nation and the Congress are becoming increasingly aware that our performing arts need increased support, both public and private, in order to assure us of the reserve talent needed for this Program, which is sure to expand as the American people become aware of its importance to them in maintaining the respect and friendship of the world.

■ For these services, if our country ever comes to the point of giving civilian awards for non-military services, the first citations should be given to Leonard Bernstein, Eugene Ormandy, Charles Munch, George Szell, Antal Dorati and their orchestras; Eleanor Steber, William Warfield, Richard Tucker, Marian Anderson, Camilla Williams, Blanche Thebom, Leontyne Price; Rudolf Serkin, Isaac Stern, Gregor Piatigorsky, Eugene Istomin; Roger Wagner, Robert Shaw and their Chorales; Jack Teagarden, Dave Brubeck, Benny Goodman, Dizzy Gillespie and Red Nichols; Martha Graham, Jose Limon, Jerome Robbins, Agnes deMille and the New York City Ballet and American Ballet Theatre companies; Helen Hayes, Mary Martin, Frederic March, and George Abbott.

And still they come to mind—Judith Anderson, the Symphony of the Air, "Oklahoma," "Porgy and Bess," Sylvia Marlowe, the Los Angeles Symphony, the New York Woodwind Quintet, Eugene List, Ruggiero Ricci, the Minneapolis Symphony, the Juilliard Orchestra the Little Orchestra Society, the National Symphony—and hundreds of others.

Citations should also go to thousands of others, from prima ballerinas to corps de ballet, from band leaders to side men, from stage stars to bit players. Theirs has been an experience, at the same time deeply satisfying and extremely strenuous. Their schedules are rapid and heavy, the traveling, living and performing conditions ranging from de luxe to primitive; but every one of them will tell you that he has had a professional and emotional experience unique in memories and satisfactions.

Pianist EUGENE LIST *celebrated his 25th year of association with Columbia Artists Management, Inc. This firm has managed his concerts since the inception of his career as a professional pianist.*

Bori, Former Star Of "Met" Passes

■ **Lucrezia Bori,** lyric soprano, who was for 24 years a leading star of the Metropolitan Opera, died in Roosevelt Hospital, New York, on May 14. The singer, who was 71 years of age, had suffered a cerebral hemorrhage a few days previously.

From 1912 when she made her Metropolitan debut as Manon Lescaut in Puccini's opera opposite Enrico Caruso —and except for an interim between 1915 and 1921 when she retired from singing to undergo a successful operation for nodes on her vocal cords — she was a prominent member of that company.

Miss Bori, who was born in Valencia, Spain, won her first success in Italian opera houses, including La Scala. Though engaged for the Metropolitan in a Paris season in 1910, she did not join the company until two years later, preferring to gain greater experience before coming to America.

Several of her greatest Metropolitan successes were won as Fiora in the American premiere of Montemezzi's "L'Amore dei Tre Re," in 1914; Mélisande in the Metropolitan first staging of Debussy's opera in 1925, opposite Edward Johnson; Violetta in "La Traviata"; and the Duchess of Towers in Deems Taylor's "Peter Ibbetson," which she created in 1931.

In the early 1930's she headed a committee to raise $300,000 for the "Met." In 1942 she was elected a member of the Metropolitan board of directors, and in 1940 had played a leading role in appealing to the public for a $1,500,000 fund to purchase the house from stockholders, serving as co-chairman with Charles L. Sloan of the fund committee. She was also a founder of the Musicians Emergency Fund, and active in the Bagby Music Lovers Foundation and other groups. Surviving is a brother, Vicente Borja, of Valencia. A solem high requiem mass was sung at St. Patrick's Cathedral on May 17.

New York Federation of Music Clubs Host to Notables in Manhattan Conclave

The New York Federation of Music Clubs closed a highly successful convention on Sunday, May 22, with a Brunch in the Della Robbia room at the Vanderbilt Hotel in New York City after four days of business deliberations, inspiring speeches, musical programs and social events. Most colorful and picturesque of the last-named were the Celebrity Luncheon on May 20, for which Past National President Ada Holding Miller was Mistress of Ceremonies with nearly twoscore outstanding figures in the music world, inclusive of performing and creative artists, as guests of honor, and the banquet on May 21, dedicated to the memory of Enrico Caruso, a resident of the Vanderbilt Hotel when the New York Federation was founded.

Honored at the latter were several former colleagues of Caruso, among them Giuseppe Bamboschek, former Metropolitan Opera conductor, Mme. Marguerite Matzenauer, a leading contralto of the Caruso era; Marziale Sisca, publisher, and Bruno Zirato, recently retired as managing director of the New York Philharmonic Orchestra, who was Caruso's secretary-manager. Other honor guests included Mrs. Miller, Mme. Bamboschek, Adrienne Matzenauer, Mrs. Sisca and Michael Sisca. After Caruso's colleagues had given reminiscences about experiences they had shared with the tenor, young singers, designated as "tenors of the future," offered arias identified with the great man of music. Joseph Sopher, Maurice Stern and Clifford Snyder sang. James Quillian was the accompanist.

At the program's close, Mr. Sopher was given a $250 scholarship by the Foundation of Musical Arts, and Mr. Stern and Mr. Snyder received $50 cash awards. All were given albums of Caruso recordings from RCA Victor, and copies of "Caruso, His Life in Pictures," donated by Francis Robinson, Assistant Manager of the Metropolitan Opera Association, who compiled the book. A 10-minute film depicting events in the life of Caruso, the property of the Sisca family, was shown.

■ Dr. Merle Montgomery, retiring president, presided throughout the convention. Quaintance Eaton, Opera Chairman of the New York Federation, was toastmistress at the banquet. Gladys Mathew, immediate Past President of the York Federation, as Convention Chairman, was responsible for much of the success of the various events.

A closed meeting of the Board of Directors, Thursday evening, was followed by attendance at the annual reception of the National Association of American Composers and Conductors at the Waldorf-Astoria. Friday morning was given over to reports followed by the Celebrity Luncheon. At its close Ivan Davis, pianist, 1955 Federation Young Artist winner and more recently winner of the Franz Liszt Sesquicentennial prize, played Liszt's "Hungarian Fantasy;" Community Opera, Inc., a federated group, presented Douglas Moore's opera, "Gallantry," and a demonstration of music therapy was given by Alida Vasquez. At tea at the home of Mrs. Reginald B. Lanier three State Young Artist winners in the National competition were heard: Abby-Maria Beierfield, soprano, of Kentucky, and Nancy Cirillo, violinist, and Richard Syracuse, pianist, of New York.

■ Saturday was Youth Day, and the morning was given over to a program by winners of Superior Rating in the Federation's Junior Festivals. Eleven pianists, five violinists and one flutist performed. Recipients of prizes in the Junior Composers' Contest were Martin Bard of the Bronx, Lynn Drukatz of Yonkers, Jean Harris of Scarsdale and Thomas Stanback of Larchmont. Compositions of

Photo, Louis Melancon

Newly elected President of N. Y. Federation of Music Clubs, RUTH BURGESS, *with tenors (l. to r.),* JOSEPH SOPHER, CLIFFORD SNYDER *and* MAURICE STERN, *heard at the convention.*

three National and State composer winners, Miss Harris, Lynn Kelly of Ithaca and Gail Margot Johnson, a National Junior winner in 1959, were presented as a salute. Performance awards went to Joey Alfidi of Yonkers, pianist-composer-conductor, and Donald Read, Queens, pianist. A junior chorus conducted by Elva Kensall was next in line. Student winners had the limelight in the afternoon with Ann Kimber and Dorothy Dinroe, a piano duo, Charles Haupt, violinist, and the Federation Student String Ensemble conducted by Vasilos Priakos participating.

At a Federation Workshop Sunday morning talks on "Program Planning," "Federation Insignia" and "Leadership Training," were given respectively by Gertrude Caulfield of Providence, National Education Chairman, Mrs. Nina P. Howell of Philadelphia, National Chairman of Insignia, and Mrs. Miller. At Sunday's Brunch, National Music Week Citations were awarded to Dr. Joseph Saetveit, New York State Supervisor of Music, and Dr. Richard Neubert, Supervisor of Music of Scarsdale, and "Parade of American Music" Citations to the Ithaca Music Club for a program entitled "The Popular Music Theatre in

(*Continued on page* 21)

REPORT ON ANTIPODES:

Australia's musical life is full, colorful and varied

By MOURA LYMPANY

MANY people think of Australia as a faraway land peopled largely by expert tennis players. The Australians do indeed have a national passion for tennis; however, on a tour there earlier this year, I learned that they possess an even greater passion for music. Although Australians may be geographically removed from much of the world, there is nothing remote about their musical knowledge and tastes. My visit to this beautiful country was a thrilling revelation.

I was originally asked to visit Australia to appear in the Perth Festival, an extensive cultural undertaking that presented intimate opera, drama, bands, films, paintings, orchestras and soloists to large and eager audiences. My appearances at the Festival were in a spectacularly lovely open-air, natural setting in the gardens of Perth University overlooking the beautiful Swan River. Not the least of the joys of performing in Australia is the physical beauty of this vast land. Everywhere are beautiful gardens, flowers and breathtaking vistas.

■ The vigorous and attractive Australians are a quick and forward-looking people. They have, for example, more bookshops in proportion to population than any country in the world. They have long been a nation of collectors of phonograph records and devoted to fine music.

Their eagerness for music has found national expression through the Australian Broadcasting Commission. This organization brings top musicians, conductors and soloists from the rest of the world. These artists travel throughout the continent and are featured in concerts by local symphony orchestras which are broadcast to the nation, and attended by thousands of people in the locality. Today the A.B.C., spending hundreds of thousands of dollars each year, is the world's biggest concert impresario. Thanks to this organization, Australia is now one of the world's most music-conscious nations.

Equally important to the musical life of this country is the genuine and thrilling eagerness for music. Concert and recital appearances have taken me to almost every place on the globe. I found Australian audiences to be the most fabulous in the world. No other audiences make an artist feel as welcome and as at home. It was gratifying as well as surprising to learn that many of the details of my previous visit twelve years earlier were well remembered.

The people think nothing of traveling 350 miles to hear a concert. They sit in absolute silence and offer complete attention to new works as well as to standard selections. There is no late arriving, shuffling of feet, or ruffling of programs to distract the artist performing. Appreciation is great, and applause deafening and long.

The welcome that Australians extend to musicians is not confined to the concert hall. Visiting artists are inundated with flowers, fruits and gifts. Cars are provided and parties are unending. The people take the artists to their hearts, cherish them and spoil them. The visitor need only mention something, and it is his. After publicity disclosed that I own a Siamese cat, everywhere I traveled Siamese cats were brought out for me to meet!

■ The hunger for music is so great that concerts and recitals invariably must be repeated because of the size of the subscription lists. My concert in Melbourne in a large hall was, for example, done three times. In Sydney, where the hall accommodates 3000, musical events require four performances. All events are completely sold out, and although concerts and recitals are recorded for subsequent broadcast, people clamor for admission to sold-out "live" performances. Melbourne has an immense concert site, the Myers Bowl, which seats 2000 and is designed to bring music to a total audience of 20,000 in the gardens surrounding it.

The interest in 20th Century music is amazing. Typical concert programs on which I played Khatchaturian or Rachmaninoff concertos included such selections as Schönberg's "Five Orchestral Pieces" and Aaron Copland's "Quiet City." The latter was unusually well received. The A.B.C. recently presented a Festival of four concerts devoted entirely to 20th century music. Although much of the latter was not well known, it was listened to with rapt attention and received with great enthusiasm.

■ Australia has contributed to the contemporary musical scene an impressive group of musical artists. Currently there is excitement over Charles Mackerras. This Australian at 34 is one of the leading younger freelance conductors in Europe. Having achieved recognition abroad, he recently returned to his native country to lead 60 concerts.

Soprano Joan Hammond, who similarly has won acclaim abroad, combines musical gifts with the legendary Australian athletic prowess. A champion golfer, her return visits to her native land are sometimes to sing, sometimes to play golf. Wagnerian soprano Sylvia Fisher, also Australian-born, has been acclaimed at Covent Garden and recently sang with success with the Chicago Lyric Opera.

Perhaps the most exciting artist on the Australian musical scene is Joan Sutherland, the coloratura now singing to tremendous acclaim in Europe and soon to come to America.

■ Excellent schools and teachers sustain and nourish the national Australian interest in music. Resident musicians find their profession a rewarding one in Australia. A prominent member of a local orchestra told me that his life as a musician was an unusually rich one and that, practically speaking, his life in Australia was much better than it had been before he came there.

To the performing artist, undoubtedly the most gratifying aspect of visiting this beautiful country is the people's insistence that you return soon! I was delighted to be asked to return next year to tour for three months. This is much longer than I care to be away from my home and husband in New York. However, I relented and consented to return for seven weeks, for the enthusiasm and musical appreciation of the Australians are impossible for the artist to resist.

Internationally renowned pianist Moura Lympany earlier this year visited Australia where she made a number of appearances at the Perth Festival and at Melbourne and Sydney. Continuing her successful world-wide appearances, Miss Lympany will play at the Festival of Two Worlds at Spoleto, Italy, on June 11. On June 23, at Lisbon's San Carlo Opera, under the direction of the composer, she will perform the Khachaturian Piano Concerto, which she was the first to present outside Russia.

Columbia Artists Management, Inc.

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SOPRANO

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Eugene List
Steinway Piano — PIANIST

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TENOR

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Camilla Williams
SOPRANO

Personal Direction:
Schang, Doulens & Wright

Rudolf Firkusny
PIANIST

Carroll Glenn
VIOLINIST

Giorgio Tozzi
BASS-BARITONE

Personal Direction:
Kurt Weinhold

Walter Cassel
BARITONE

Nadine Conner
SOPRANO

Johanna Martzy
VIOLINIST

Yehudi Menuhin
VIOLINIST

Leonard Pennario
PIANIST

Thomas L. Thomas
BARITONE

Dorothy Warenskjold
SOPRANO

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VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN
Personal Direction: Schang, Doulens & Wright

ENGLAND...

New Opera Productions and American Works in London Spring

By NOEL GOODWIN

London

NOBODY seems to know quite why Verdi's "Macbeth" should have taken 113 years to reach the Covent Garden stage. It finally arrived there, ageing but still vigorous, on March 31. Tito Gobbi sang the title part, until throat trouble caused him to withdraw after the first few performances, and the murderous Lady M. was taken by London soprano Amy Shuard, instead of by Maria Callas, as originally planned. If the performance belonged to one person more than another, it was hers; she matched the penetration of character in her demeanor with singing of vivid eloquence, and her success on this occasion perhaps helped to compensate for the lack of lucky breaks that have come her way so far.

Gobbi was certainly not in his best voice, but his innate artistry sustained the part with conviction after some trouble with pitch in the earlier scenes. Strong support was given by Joseph Rouleau (Banquo) and André Turp (Macduff) under Francesco Molinari-Pradelli's stirring conducting, but the production by Michael Benthall from the Old Vic was too prosaic for Verdi. It over-stressed the obvious and became quite ludicrous in the final battle scene. Immature Verdi this may be, but "Macbeth" is the first of his operas to approach true music drama, and the score has enough exciting moments to deserve a more frequent hearing than it has had here hitherto.

Covent Garden followed it with two notable revivals: "The Trojans" and "Parsifal." The Berlioz epic is probably the company's finest all-round achievement and it was a sad day when medical advice caused Sir Thomas Beecham to withdraw from his long-awaited appearances to conduct it. John Pritchard substituted as capably as could be expected with only a week to prepare, and Kerstin Meyer from the Swedish Royal Opera was a splendid new Dido. Jon Vickers combined an heroic Aeneas with a sensitive Parsifal, faced by a bold and clear new Kundry from Grace Hoffman, the American mezzo from Stuttgart.

■ American concert music, usually a transatlantic trickle, suddenly arrived in spate. A crowded audience at the Royal Festival Hall enthusiastically acclaimed Aaron Copland when he conducted a concert of his own music with the London Symphony Orchestra. Although the program was not fully representative of the composer, since it offered nothing written later than 1936, only "El Salón México" was at all familiar here. The extrovert Copland which flourishes in this work was admired also in the First Symphony and the exuberant Piano Concerto, with Julius Katchen an accomplished soloist. More indicative of the thoughtful Copland was the work called "Statements"—the six enigmatic and masterly orchestral miniatures completed in 1935. The orchestra gave him exhilarating and precise playing.

Likewise admired, with some reservations, was Elliott Carter's Second String Quartet, given by the splendid Juilliard Quartet at one of the BBC's public chamber concerts a month after its New York debut. Some found its originality of form difficult to follow, and its way of stressing the divergent characters of the four instruments made for some monotony of texture, but its impact as a whole was rewarding.

Four more, mostly younger, Americans shared one of the Society for Promotion of New Music's monthly recitals, given on exchange with Hamline University, St. Paul (Minn.). I found a Quartet by Gunther Schuller the most striking item in a program which also presented Salvatore Martirano's "Chansons Innocentes," Michael Kassler's Violin Duo and the String Quartet No. 1 by Russell Harris.

■ As the Spring tide of musical activity turned to flood, Schönberg and Stravinsky seemed to be riding the crest. The former's monodrama, "Erwartung," was given its first stage production in Britain by the youthful New Opera Co. at Sadler's Wells Theater in April, and in the same week his Violin Concerto had its first public performance in this country at Glasgow. Alexander Gibson and the Scottish National Orchestra introduced the novelty of "Musica Viva" discussion-concerts to Scotland, and were rewarded with an audience of 1,100 to hear Wolfgang Marschner as an outstanding soloist in the Schönberg Concerto, plus Stravinsky's "Ode" and Iain Hamilton's arresting "Sinfonia for Two Orchestras." "Erwartung" fared less well owing to a too-realistic production, a brave but miscast singer, and inadequate orchestral playing.

Stravinsky shared the New Opera Co. season with a revival of "The Soldier's Tale" and a first production for over thirty years of "The Nightingale," both attractively presented. "The Rite of Spring" was seen as a ballet for the first time since 1929, also at the same theater, in a new version by Maurice Béjart, danced by a combined corps under the auspices of the Royal Monnaie Theater, Brussels, while the Royal Ballet at Covent Garden premiered Kenneth MacMillan's new version of "The Fairy's Kiss." Béjart was theatrically and musically exciting but poor in choreographic style; MacMillan stylistically imaginative but musically and theatrically cool.

Among visiting musicians, none has left a more affectionate memory than the veteran Pierre Monteux, who directed two superb concerts with the London Symphony. One was an all-Ravel program, with the complete "Daphnis and Chloe" ballet brilliantly played; the other featured a shortened concert version of Debussy's "Pelléas et Mélisande." This work almost gains from not being tied down to a stage production and, with French singers Nadine Sautereau, Camille Maurane and Michel Roux as principal soloists, Monteux shaped its poignancy and pathos with rare sensitivity.

■ Music critics have been under fire from Walter Legge, boss of the Philharmonia Orchestra, Columbia Records (England) and husband of Elisabeth Schwarzkopf. I can report nothing of Mme. Schwarzkopf's Hugo Wolf Centenary recital, since the Press was excluded at Mr. Legge's instructions. He afterwards explained that he "did not wish the audience which had enjoyed the concert on Sunday to read on Monday that they were wrong to do so"; accused London music criticism of "unenviable international notoriety" and threatened criticisms of the critics in following Philharmonia concert program-books. One laborious effort duly appeared, rather ineptly accompanied by a somewhat tasteless spotlight for Mme. Schwarzkopf in a performance of the "Four Last Songs," but subsequent concerts brought no repetition either of hostilities or Legge-pulls.

IN BRIEF: Glyndebourne's opera festival opened May 24 with a first production of Bellini's "Puritani" starring Joan Sutherland. Subsequent revivals there include a new production of "Don Giovanni" by Gunther Rennert, new "Artistic Counsellor." . . . Geraint Evans, Covent Garden and Glyndebourne baritone, who made a successful La Scala debut as Figaro in May, returns to San Francisco to sing his first "Wozzeck" in September. . . . Benjamin Britten's new opera, "A Midsummer Night's Dream," is being premiered at the Aldeburgh Festival (June 11 through 25), and will be expanded for Covent Garden next fall. . . . The Cheltenham Festival of Contemporary Music (July 4 through 15) promises more radical choice of new works this year, as does the Edinburgh Festival in its concert programs (August 21 through Sept. 10). . . . And even, it is whispered, so will the venerable Promenade Concerts in London (mid-June through mid-September). . . . Sweden's Royal Opera visits Covent Garden in late August, bringing the space-opera "Aniara" and stellar-voice Birgit Nilsson.

Photo Copyright by Houston Rogers

Sinister plots are afoot as Lady Macbeth (AMY SHUARD) *and Macbeth* (TITO GOBBI) *ponder the fate of their guests in the Covent Garden production of Verdi's opera.*

Castings and Contests

The "Queen Marie-Jose" Musical Contest in Geneva offers for the first time a prize of 700 Swiss francs for a string quartet with voice (a text in any language chosen by the composer), and in length between 15 and 23 minutes. The contest is open to composers of all nationalities not over the age of 50 on Jan. 1, 1960. The work must be scored for two violins, viola, 'cello and any of the four regular types of voice. The score should be clearly readable, and the text supplied with a French translation. A tape recording (speed, either 15 or 7½ inches per second) should also be submitted. All entries must be sent before June 30, 1960, to Secretariat, Musical Prize Contest "Queen Marie-Jose," Merlinge (Gy), Geneva, Switzerland. The work chosen will be produced in public in Geneva at one of the public Merlinge Concerts and by Radio-Geneva.

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The Pacifica Foundation, founded in 1949, and championing the cause of contemporary music through its programs on KPFA (FM station), in Berkeley, Calif., on KPFK in Los Angeles and WBAI in New York, is offering up to three prizes of $300 each for compositions for a mixed instrumental ensemble—that is, not all strings or winds—scored for between three and eight instruments, and between 10 and 20 minutes in length. To be eligible, a composition cannot have had a professional performance. Entries must be received before Sept. 30, 1960. Each entrant must mark his score with a nom de plume, and must send with the score a sealed envelope bearing the nom de plume and containing his name and address. A tape or disc recording may be included with the score. Each work receiving a prize or honorable mention will have a well-rehearsed public performance by professional musicians and be broadcast over KPFA. Recordings will also be made for distribution to the Pacifica Foundation's other stations. Address: Directors' Awards, KPFA, 2207 Shattuck Ave., Berkeley 4, Calif.

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The International Violin Prize "Niccolo Paganini" is being offered by the City of Genoa again this year. The contest is open to violinists of any nationality not over 35 years of age on Oct. 1, 1960. Application in writing must be made before Aug. 3, 1960, to Secretary, International Prize of Violin "Niccolo Paganini," Civico Liceo Musicale "Niccolo Paganini," Via Pisa 56, Genova, Italy, together with legalized certificate of birth, documentation of completed musical studies, a brief autobiographical sketch, and two copies of a recent photograph. The final test includes one concerto for violin from Brahms to contemporary composers with piano accompaniment; and the Paganini Concerto in D major with cadenza chosen by the entrant and with orchestral accompaniment. The winner will receive a prize of 2,000,000 lire; will be invited to play on Paganini's violin at a civic ceremony, and appear at a concert during the symphonic season at the Communal Opera House in Genoa.

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The 12th International Busoni Contest in Piano will be held in Bolzano, Italy, from Aug. 25 to Sept. 6, 1960. The age limits are between 15 and 30 years. The prize consists of 500,000 lire and an engagement for appearances as soloist with orchestra with the orchestras of the Accademia di Santa Cecilia, La Scala, Florence Maggio Musicale, RAI, Bologna Communale and Teatro Verdi of Trieste. There are five other cash prizes. Applications for entry must be received before Aug. 10, 1960. Apply to: Conservatorio Monteverdi, Bolzano, Italy, for entry blanks and information.

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In Besançon, France, the tenth International Competition for Young Conductors of Orchestras is being held from Sept. 1 to 11 this year. Age limit is 30 years on Oct. 1 next, though some allowances will be made under certain circumstances. July 1 is the final date to submit applications to: Chambre de Commerce, Festival de Musique, 54 Grand-Rue, Besançon, Doubs, France.

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The International "Ferenc Erkel" Voice Composition is to take place in Budapest, Sept. 22 to Oct. 6, 1960. It is open to singers of all nations over 20 and under 32 years of age on June 30, 1960. Prizes in both men's and women's vocal divisions total 100,000 Hungarian florints, with the top ones being 15,000 florints. Applications must be received before June 30 next. Address: Secretariat, International "Ferenc Erkel" Voice Competition, Liszt Ferenc tèr 8, Budapest VI, Hungary.

DIANA STEINER

Violinist, winner of 1959 National Federation of Music Clubs Young Artist Award; W. W. Naumburg award of N. Y. Town Hall debut, Friday Morning Music Club of Washington, D. C.

Address: 737 Revere Road, Yeadon, Penna.

EDNA WILLIAMS

Soprano

1959 winner of the

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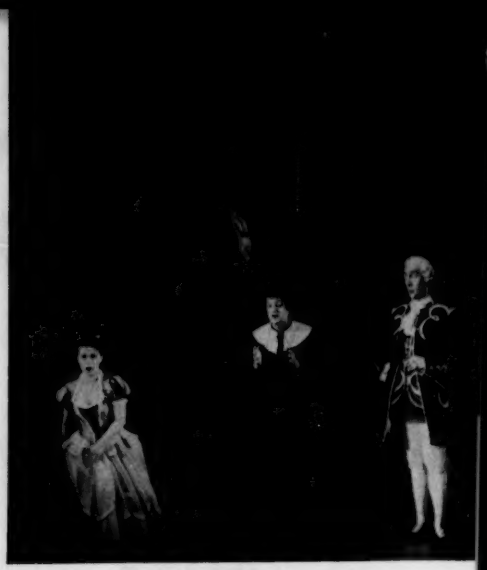


Tableau from "Le Nozze di Figaro," Act I, at the Aix-en-Provence Festival: l. to r., GRAZIELLA SCIUTTI, MAURICE SENECHAL *and* ANTONIO CAMPO.

FRANCE

By SUZANNE DEMARQUEZ

THE spring and summer season in Paris opened with two important events: the re-opening of the Théâtre des Nations, and the beginning of the music festivals throughout the rest of France.

The Théâtre des Nations is a non-commercial institution, subsidized by the French government and by the Municipal Council of Paris. Since 1956 it has given (from March to July) a series of dramatic, lyric, and choreographic performances featuring companies from all over the world. The director of this enterprise is A. M. Julien, who is also the director of the National Lyric Theatres. The performances will be given at the Théâtre Sarah-Bernhardt, which boasts the most modern of stage equipment. This year we expect representatives of the Communaute Française, West Germany, the Philippines, Iran, Brazil, as well as folk groups from Greece, the Indies, Korea, Turkey, and the Netherlands Ballet. There will be some programs in honor of Stravinsky; the Théâtre Royal de la Monnaie of Brussels will give "Le Sacre du Printemps" and the Sadler's Wells of London will do "Oedipus Rex." And finally the Frankfort Opera will give the first French performance of Alban Berg's "Lulu."

■ The French festivals are drawing an ever-increasing following. The most important of all is the Festival at Aix-en-Provence (from July 9 to 31). This festival is exceptionally favored by its locale, in the very heart of Provence, and in a city famous for its 18th century architecture. The performances are given in the amphitheatre in the courtyard of the old arch-episcopal palace. But the scenic problems have been solved in the most modern manner. For example, Cassandre's settings for "Don Giovanni" created a miraculous illusion of depth. This work will be repeated

this season, conducted by Alberto Erede, with Gabriel Bacquier of the Paris Opéra in the title role, and with Luigi Alva, Teresa Stich-Randall, and Mariella Adani. "Le Nozze di Figaro" will also be given, conducted by Michael Gielen and with sets by the Spanish designer Clave. Among the novelties will be "Dido and Aeneas" by Purcell, Vivaldi's "La Senna Festeggiante," both with a first-rate cast including Teresa Berganza of La Scala, Nanny Steffek, Gerard Souzay, etc., directed by Pierre Dervaux and George Pretre, and finally "La Voix Humaine" by Poulenc with Denise Duval and "Le Médecin Malgré Lui," an opera-comique by Gounod, staged by Jean Meyer of the Opéra-Comique and conducted by Serge Baudo. There will also be numerous concerts in the magnificent gardens of the palace. The programs will include both classic and contemporary music played by the Orchestra de la Société des Concerts du Conservatoire, the Orchestre de Versailles, the Ensemble Instrumental de Provence, and I Musici. The soloists will include Artur Rubinstein, Garard Souzay, and the famous duo-guitarists, Presti and Lagoya.

■ A festival unique in character will be held this year in Nice to celebrate the 100th anniversary of the annexation of the County of Nice to France in 1860. This festival began in January and runs through September, and will feature performances devoted to folklore as well as operatic performances, to be held both at the Nice Opera and at the Cimiez Arena. The "Ring of the Nibelung" will be given with artists from Bayreuth, and several Italian operas will be produced with singers from La Scala. Other events will include concerts by the Vienna Philharmonic Orchestra under von Karajan. There will be a new ballet, "Le Songe d'une Nuit de Nice," with music by Tony Aubin on Provencale themes, and choreography by Lifar, given with the participation of five corps de ballet and such international stars as Ludmila Tcherina, Margot Fonteyn, Michel Renault, and Algaroff. There will also be a re-enactment of the first visit of Napoleon III and Empress Eugenie to that city. President de Gaulle has promised to be present.

The more traditional festivals will include that at Bordeaux, where the world premiere of an opera by Pierre Capdevielle, "Amants Captifs," will be given, and at which the Orchestre National de Madrid under Toldra will be heard.

Strasbourg has announced the premiere of "Jeux et Cabrioles," a ballet by Jean Rivier, and the "Sacred Service" of Darius Milhaud will be heard as well as such soloists as Schwarzkopf, Cziffra, and Francis Poulenc.

At Besançon the competition for young conductors has brought together a large number of important participants. The concerts are under the direction of Charles Munch, Paul Paray, and Rafael Kubelik, and the soloists will include Robert Casadesus, Nicole Henriot-Schweitzer, Nicanor Zabaleta, the Juilliard Quartet, and the Vienna Octet.

Vichy, Enghien, and Menton are also preparing their usual summer festivals.

■ At Paris the talk is still of the reorganization of the National Lyric Theatres. There will be several important exchanges of repertoire. The Opéra has already taken over "Carmen" and intends to restage it completely with new settings, and has also acquired "Tosca," the first performance of which will feature Renata Tebaldi in the title role. Other famous foreign artists will be heard at the Opera, as well as two performances of "Boris Godunov" with the Jugoslav bass Cangalovic and directed by Oskar Danon from the Belgrade Opera. The famous Australian coloratura, Joan Sutherland, is singing at present with great success in "Lucia di Lammermoor." In the near future a ballet of Milhaud will be given on the same program with Gershwin's "Concerto," with choreography by Gene Kelly. At the request of the Gustav Charpentier Committee, "Louise" is also being taken from the Opéra-Comique to enrich the repertoire of the Opéra, while our second theatre will be given the task of staging contemporary works, and works from other lands. It is in line with this policy that "Eugene Onegin" has been successfully revived under the baton of George Sebastian. We wish a hearty "good luck" to all of these fine projects.

BELGIUM

American Wins Piano Competition

By FRANCIS DE BOURGUIGNON
Brussels

THE last season has seen an important change at the Brussels Opera. This institution, better known as the Théâtre de la Monnaie, is owned and subsidized by the City. The director is appointed or elected, and this has recently happened every few years. Last winter Joseph Rogatchewsky, well known as an operatic tenor, was replaced as director by Maurice Huisman.

Of late, the Opera's successes had not been as great as expected. The question arose whether the public was tired of the old repertoire works, whether the conventional presentation was to blame, or whether the cost of the actual running of an opera house had grown greater than the subsidies provided. Perhaps all three factors had been responsible for the decline.

In any case, the new director has completely changed the former methods of management. Instead of a permanent group of singers and dancers giving the usual repertoire, M. Huisman engages a few artists and has them prepare a few programs carefully. He selects either new or old works, but gives them in an entirely renovated production. As in Paris, the procedure here is to present operas like "Carmen," for instance, with completely new scenic effects, costumes, lighting, and the like. The result of all these changes will probably be appreciated within a few months.

In the old days, the program changed every night, but now the company gives the same work for several days, then stops performing for a while to prepare a new production. In order to fill these gaps—and this is a completely new departure here — the theatre engages foreign opera or ballet companies to appear here with their full casts, sometimes for several weeks.

Among those engaged this season are the London Sadler's Wells Opera in "The Flying Dutchman," John Gardner's "The Moon and Sixpence" and Rossini's "La Cenerentola." Other groups engaged to appear are the Ballet of Bombay in Indian works; and the Opera of Sofia (Bulgaria) in Tchaikovsky's "Pique Dame," Mussorgsky's "Boris Godunov" and "War and Peace" by Prokofiev. In June the American Ballet Theatre will appear here for five days, giving two different programs. The season will close with the Bolshoo Ballet company from Moscow. While these foreign companies are in Brussels, our own opera troupe will go to London, Paris and other cities for performances.

■ In the Brussels concert world the usual programs were offered, with some first-class soloists including Arthur Grumiaux, Malcuzynski, Leon Fleisher, Backhaus, Fischer-Dieskau, and Clara Haskil, with conductors Cluytens, Georg Solti, Dean Dixon, Bernard Haitink, Silvestri, Vandernoot and Knappertsbusch.

■ The Concours International de Reine Elisabeth de Belgique has attracted young pianists from all over the world. First prize, $3000, was won by Malcolm Frager, of New York. Other awards were given to: Ronald Turini, Montreal, second; Lee Luvisi, Louisville, Ky., third; Alice Mitchenko, USSR, fourth; Gabor Gabos, Hungary, fifth; Shirley Seguin, New York, sixth; Walter Kamper, Austria, seventh; Joury Airepetian, USSR, eighth; Jerome Loewenthal, Philadelphia, ninth; Augustin Anievas, New York, tenth; Alberto Jiminez Attenelle, Spain, eleventh; Kenneth Amada, Orange, N. J., twelfth.

The contest extends from May 4 to June, and the final event is broadcast throughout this country. Franz André is the conductor for the concertos, and the jury includes Aline van Barentzen, Harriet Cohen, Nikita Magaloff, Francis Poulenc, Witold Malcuzynski, Eduard del Pueyo and many others.

During the competition several important concerts are being given. Gyorgy Cziffra and Emil Gilels will each play two concertos with Andre Vandernoot conducting. Artur Rubinstein and the Radio Orchestra under Vladimir Golschmann will be heard in Beethoven's "Emperor" Concerto.

Stravinsky's "Oedipus Rex," as produced at the Théâtre de la Monnaie, with LOUIS MAURIN *as Tiresias.*

GERMANY...

By BARBARA KORN

Munich

ONE of the more interesting phenomena in postwar Germany has been the steady rise of Munich as Germany's cultural capital. Today, with three opera houses, five flourishing orchestras, a distinguished summer opera festival, plus a steady stream of visiting international artists, Munich shares honors with Vienna as the musical mecca of Central Europe.

Such resident composers as Werner Egk, Karl Amadeus Hartmann, Karl Hoeller and Carl Orff here assure an abundance of premieres which remind oldtimers of the heyday of Richard Strauss.

The last opera of the Staatsoper's current season was Egk's "Columbus," brilliantly staged by Hans Hartleb of the Frankfurt Opera, with the gifted American bass, Keith Engen, in the title role. This, incidentally, is an opera well suited to the taste of an American public, and should lend itself well to university performances.

Other noteworthy opera "firsts" for Munich included an interesting double bill presented in the intimate Cuvilliès Theater (where Mozart's "Idomeneo" was first performed): Karl Amadeus Hartmann's "Simplicius Simplicissimus" and the world premiere of Swiss composer Heinrich Sutermeister's "Seraphine," which featured the charming Swiss coloratura Eva-Maria Rogner. The Pfitzner opera "Christelflein," presented during the Christmas season, proved less successful. Janacek's fantastic "The Excursions of Mr. Broucek" fared better under the vigorous direction of the opera's new music director, Joseph Keilberth.

■ The Bavarian Radio Orchestra, in its renowned contemporary music series "Musica Viva," under the general supervision of Karl Amadeus Hartmann, played a particularly fine opening concert under the direction of Paul Hindemith, featuring works for wind instruments by Hindemith, Stravinsky and Berg. The most unusual concert of the series was a program in which four composers shared the podium, each conducting a work of his own. Winfried Zillig, Wolfgang Fortner, Goffredo Petrassi (whose "Coro di morti" for men's choir, three pianos, brass, contrabass and percussion brought an ovation) and André Jolivet were the composers represented. Further programs included works of Matsudaira, Debussy, Pousseur, Hindemith and Webern conducted by Bruno Maderna; vocal works of Werner Egk conducted by Istvan Kertesz with Sena Jurinac and Fritz Wunderlich as soloists; a Mahler-Stravinsky-Schönberg program conducted by Lorin Maazel; and an all-Weill program with Lotte Lenya.

In its regular subscription series the Radio Orchestra, under the direction of Eugen Jochum, brought a parade of 'cellists to the fore: the Americans Joseph Schuster and Janos Starker (whose performance of the Dvorak was particularly memorable) and Germany's 'cellist-laureate, Ludwig Hoelscher. This was Jochum's last season with the orchestra; his successor will be Rafael Kubelik.

■ Further subscription series were offered by the Munich Philharmonic under its music director, Fritz Rieger, and by the Graunke Symphony, an organization of film studio musicians conducted by Kurt Graunke.

The Munich Chamber Orchestra, in addition to its regular season, offered a special Bach cycle under its young conductor, Hans Stadlmaier. During the Easter season Munich's Bach specialist, Karl Richter, gave memorable performances of both the "St. John" and the "St. Matthew" Passions.

Distinguished visiting groups heard in Munich included the Leipzig Gewandhaus Orchestra under the direction of Franz Konwitschny; the Zurich Chamber Orchestra under the direction of Edmond de Stoutz; the Vienna Symphony under its new permanent conductor, Wolfgang Sawallisch, and the Seventh Army Symphony performing under guest conductor George Barati, music director of the Honolulu Symphony.

■ Elsewhere in Germany, various novelties performed at major opera houses included the world premiere of Hans Werner Henze's "The Prince of Homburg" and Karl-Birger Blomdahl's controversial science-fiction opera, "Aniara," in Hamburg; Schönberg's "Moses and Aaron" in Berlin, as well as Alban Berg's "Wozzeck," with Dietrich Fischer-Dieskau singing the title role. In Stuttgart, the world premiere of Orff's "Oedipus the Tyrant," met with less success than some of his earlier operatic efforts.

Other novelties included a German first performance of Shostakovitch's "Lady Macbeth" in Düsseldorf; Nabokov's "The Death of Rasputin" in Cologne; and in Frankfurt, a new production of Berg's "Lulu," as well as a revival of works by Kurt Weill. (George Solti, general music director of the Frankfurt Opera, will divide his time next season between Frankfurt and Los Angeles, where, as you know, he has been newly appointed music director of the Los Angeles Philharmonic.)

The smaller opera houses (of which there are about 50 throughout Germany) have also been concerned this season with keeping their repertoire off the beaten track. Examples: Britten's "Peter Grimes" in Wiesbaden; a revival of Tschaikovsky's "Mazeppa" in Wiesbaden and Würzburg; Stravinsky's "The Rake's Progress" in Oldenburg and Braunschweig; the early Hindemith opera "Cardillac" and Dallapiccola's "The Prisoner" in Wuppertal; Britten's "Rape of Lucretia" in Hannover; and in Mannheim, Busoni's "Doctor Faust."

Some leading summer festivals in Germany will include the International Society for Contemporary Music Festival in Cologne in June; the annual Wagner Festival in Bayreuth; the Munich Opera Festival, built around works of Richard Strauss, Orff and others in August; and the Berlin Festival Weeks in September, presenting the Berlin Opera in Schönberg's "Moses and Aaron" and other works and the visiting Hamburg State Opera in the previously mentioned novelties by Henze and Blomdahl.

AUSTRIA

By GERHARD BRUNNER

Vienna

ALTHOUGH the season is not over, it is possible to sum up its general trends. The Vienna Festival, which began on May 28, is running until June 26, but its program has been announced long in advance.

The lover of contemporary music may justly be dissatisfied with the concert and opera fare in this city. The State Opera seems to be fearful nowadays not only of staging any really modern-style works but even to venture upon world-premieres. All the contemporary operatic scores it has given since 1956, or has scheduled, were first produced elsewhere. Among these were "Der Revisor" by Egk, "Mathis der Maler" by Hindemith, "Triptych" by Orff, "The Dialogues of the Carmelites" by Poulenc, "Oedipus Rex" by Stravinsky, and Orff's "Oedipus" (which will not be produced, however, until 1961). The situation is somewhat better as concerns ballets, since we have heard scores by Stravinsky, Orff, Einem, Berger, Erbse, Britten, de Banfield and Badings. But there was no outstanding work with the exception of Stravinsky's "Agon."

The production about a month ago of Pizzetti's "Murder in the Cathedral" was a mistake for the State Opera. The Italian composer came to Vienna for the occasion, which was also the first hearing in the German language. As Americans are aware, the opera is based on the play by T. S. Eliot, from which its libretto was adapted. The theme concerns the temptations and doubts of Thomas à Becket, the Archbishop who is later murdered. As with all conflicts mainly between body and soul, it is a poor subject for an opera.

Karajan conducted this work and Margarete Wallman produced it, as she had done in Milan. Pietro Zuffi's setting was simple but effective. The best singers of the Opera were engaged, and their brilliant work at times made one forget the boredom of the opera. Mmes. Hilde Zadig and Christa Ludwig and the male singers Hotter, Dermota, Stolze, Schoeffler, Berry and Kreppel were excellent. The score is concentrated on euphonious vocal writing in a post-Ro-

(*Continued on page 36*)

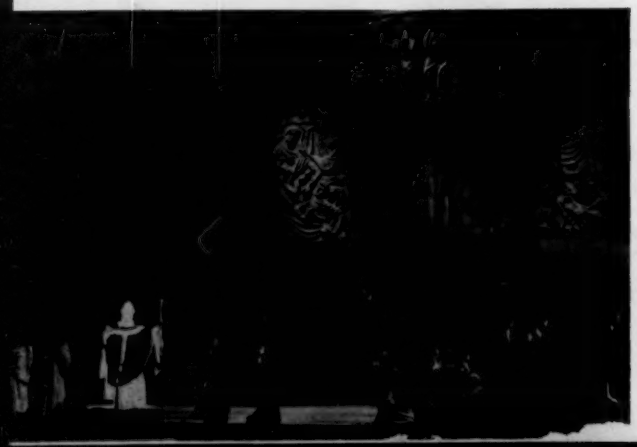


Photo by Fayer, Vienna

Pizzetti's "Murder in the Cathedral," as staged at the Vienna State Opera by MARGARETE WALLMANN, *with setting designed by* PIETRO ZUFFI.

Two phases of Norway's music. Left, a folk program, "The Fiddles Are Playing," at the Bergen Festival (Copyright NTB Photo). Right, KIRSTEN FLAGSTAD, *Director of the Norwegian Opera, signs* AASE NORDMO LOVEBERG *(seated) to sing Desdemona this season.*

NORWAY

By RAGNVALD BJARNE
Oslo

THE Norwegian National Opera, founded and financially guaranteed by community and governmental authorities, closed its first successful season with a production of Mozart's "The Magic Flute," conducted by Oivin Fjeldstad. Guest singers were Erich Kunz, of the Vienna State Opera, as a marvellous Papageno and the young Norwegian soprano, Eva Prytz, a member of the Stockholm Royal Opera, as Pamina.

The second season will open in August with Verdi's "Otello." Aase Nordmo Loevberg, of the Metropolitan Opera, will sing Desdemona, a patriotic gesture to her native land, between her many performances in European festivals and tours in the U. S. A new Norwegian tenor, the young Ragnar Ulfung, who is also a member of the Royal Opera in Stockholm, will sing Canio in "Pagliacci" He had a great success at the Edinburgh Festival as Gustavus III in Verdi's "Un Ballo in Maschera" and will sing in London and in Austria in the coming season.

Carl Orff's "Carmina Burana" will have its Scandinavian premiere in October here, conducted by Arvid Fladmoe, the leader of the Bergen "Harmonien" Philharmonic.

Kirsten Flagstad, famous soprano, the director of the Norwegian Opera, is still in hospital, suffering from a rheumatic illness, but she has promised to return as director and leader. During her absence, Odd Grüner Hegge, conductor of the Oslo Philharmonic, has substituted as director of the company and will also appear as conductor.

■ The Oslo Philharmonic each season gives on the average about 120 concerts in the Aula of the Oslo University, which has been wonderfully decorated by the Norwegian painter Edvard Munch, the 70 players of the orchestra being seated under his masterpiece, "The Sun." Among the many guest conductors were Eleazar de Carvalho, Dean Dixon, Paul Hindemith, Willem van Otterloo and Eugene Ormandy, the last-named being a welcome visitor every season in Norway.

A thunderous success, perhaps the greatest of the year, was won by the young American violinist Michael Rabin, who played the Beethoven and Tchaiovsky Concertos. Among the many pianists whom we heard, Claudio Arrau and Jose Iturbi are especially to be mentioned. The singers appearing included Gerard Souzay, Aase Nordmo Loevberg and Eva Prytz.

In April Mogens Wöldike conducted Haydn's "The Seasons" with the Philharmonic Choir and soloists. A very interesting opus heard was Villa-Lobos' Choros No. 10, based on Latin American and Indian themes, given a fantastic instrumental and choral setting.

■ The Bergen Festival this year openen on May 27 and extends until June 12. It will include 62 performances of orchestral, ballet, folklore, and dramatic arts events and many *intime* concerts in Grieg's home, Troldhaugen. Most of the events were long ago sold out. An increasing number of American music lovers are combining attendance at the festival with tours to the Norwegian fjords and the country of the Midnight Sun in the far North.

Among the festival attractions this year are the Zagreb Philharmonic Orchestra, and the Hamburg State Opera. The latter, with the Hamburg Philharmonic playing the accompaniments, is giving Mozart's "Don Giovanni" with an ensemble of 100 and conducted by Hans Schmidt-Isserstedt. Among the many international artists and groups being heard are the Juilliard String Quartet; Gina Bachauer, pianist; Igor Oistrakh, violinist, and Kim Borg, bass.

A special evening is being devoted to contemporary Norwegian music and including Berg's "Pieces for Two Violins" (1956), Brustad's Suite for Violin Solo (1946), Egge's "Sonata Petetica" for piano solo (1955), Mortensen's Fantasy and Fugue for piano, Op. 13 (1958) and Norheim's "The Evening Land" for soprano and chamber ensemble (1957).

FINLAND

By GEORGE BUCKBEE
Helsinki

THE musical life in Helsinki is a full and exciting one. A crowning event of the season is the Sibelius Festival, being held this year between June 7 and 18, which annually presents leading artists of this and other countries in performances of works by Sibelius and other composers.

The Helsinki City Symphony, which has as its permanent conductor Tauno Hannikainen, well known in the U. S., presented a number of guest conductors also in its weekly concerts.

Tom Krause, 25-year-old Finnish baritone, who has a notably beautiful voice and is a member of the Berlin Opera, appeared as soloist with this orchestra in Wagner and Verdi arias, and a few days later gave a recital featuring Schumann's "Dichterliebe" and Ravel's "Don Quichotte à Dulcinée."

Another successful Finnish artist is Göta Blomberg, whose recital this season placed her among the leading sopranos of this country.

Also drawing laudatory reviews was Raili Kostia, now a member of the Graz Opera in Austria, who combined a fine mezzo voice with expert coloratura technique and gave an excellent portrayal of Rosina in "Barber of Seville."

Outstanding City Symphony events included a performance of Prokofiev's Third Piano Concerto played by Kauko Kuosma, a highly gifted young pianist, with masterful keyboard control, under the baton of Ferenc Fricsay; and Brahms' Double Concerto, performed with warmth and understanding by Anja Ignatius and Pentti Rautawaara. Aare Hemming's authoritative reading of Sibelius' "Lemminkaienen" Suite was another highlight. The noted conductor Jussi Jalas, revived the same composer's "Kullervo" Symphony. This work, though it helped to establish Sibelius as a major composer, today seems of great length and only moderate interest, as compared with his later scores.

The Finnish National Ballet returned late in the season after a tour of the U. S.

■ The Finnish National Opera won a success with Janacek's "Katja Kabanova" (here translated as "Ukonilma"), and in general this company delivered much more than its size promised. Among Finnish operas, Leevi Madetoja's "Pohjalaisia" ("The Bothnians") is but a production of Kalman's "Gypsy Princess," lacked gaiety. "Il Trovatore" was a sterling example of how to put the work on a small stage and boasted a good cast, singing in Italian—it was said for the first time in Finland. Particularly Maiju Kuusoja was a dramatically arresting Azucena, with a perfect voice for the role.

The production of "Nozze di Figaro" (here known as "Figaron häät"), conducted by Jalas, boasted Liisa Linko as the Countess, and a superb supporting cast. Majja Eskola was a fine Susanna; her characterization was complete, her vocal work adept and of ravishing quality.

The only lieder society in Finland, the Kilpinen Society, has continued—since the death of that composer—to present series of recitals each season which feature the country's leading vocalists.

The Sonata da Camera: l. to r., WILLEM NOSKE, CAREL VAN L. BOOMKAMP, HANS SCHOUWMAN and PIET NYLAND.

HOLLAND...

By **LENY NOSKE-FRIEDLAENDER**
Amsterdam

UNDER the patronage of Queen Juliana and Prince Bernhard the Holland Festival of 1960 will open with the world premiere of a new opera by the Dutch composer Henk Badings, "Martin Korda D.P.," in Amsterdam on June 15. This work will be presented by the Netherlands Opera. Badings was inspired by the sad fate of the endless stream of refugees which has turned our 20th century into a second period of migration of the nations. The opera was commissioned by the Netherlands Ministry of Education, Arts and Sciences. The conception of the plot was by Badings himself, while the book was written by the Dutch writer Albert van Eyk. The Netherlands Opera also will launch a new production of Janacek's "Jenufa" in which the Dutch soprano Gré Brouwenstijn will sing the title role.

Guest opera groups for the festival include the Bavarian State Opera of Munich, presenting "Capriccio" by Richard Strauss and "Wozzeck" by Alban Berg, and the English Opera Group, presenting the continental premiere of "A Midsummer Night's Dream," the new opera by Benjamin Britten. This work, based on Shakespeare's original text, will be produced by John Cranko and conducted by the composer.

In the ballet sector there are to be guest performances of the American Ballet Theatre of New York and first performances of "The Four Temperaments," music by Paul Hindemith and choreography by George Balanchine, presented by the Netherlands Ballet.

Concerts given at Amsterdam, Scheveningen, The Hague and at other cities will stress works by Mahler, to mark his birth centenary. The Amsterdam Concertgebouw Orchestra, The Hague Residentie Orchestra and the Radio Philharmonic Orchestra are to take part in these performances: conductors will include Carlo Maria Giulini, Rafael Kubelik, Erich Leinsdorf, Paul Kletzki, Willem van Otterloo and Bernard Haitink.

■ The Sonata da Camera is an important appearance in the sphere of chamber music in the Netherlands. The ensemble consists of Willem Noske, violin, Piet Nijland, violin, Carel van Leeuwen Boomkamp, 'cello and viola da gambe, and Hans Schouwman, harpsichord. The Sonata da Camera has revived some forgotten works of great interest and revivified them; so much so that it has been invited to give concerts in England, France, Belgium and Germany and for the Dutch, Belgian and German Radios. Two of its recent appearances of interest included a concert at the Amsterdam Concertgebouw and another for the jubilee programs on the 40th anniversary of the Chamber Music Association of the Concertgebouw, when it was assisted by the Greek soprano, Irma Colassi. In the former event, the musicians presented a superb Handel Sonata a Tre in G minor; Couperin's "Le Parnasse"; and a Sonata a Quatre Parties by Jean Baptiste Quinton le Jeune, a priceless jewel of subtle counterpoint by a virtually unknown composer who left more than 100 sonatas.

A repeat performance of Britten's "Peter Grimes" by the Netherlands Opera under the baton of Alexander Kranhals provided some sensitive portrayals, particularly that of the title role by Frans Vroons.

Rudolf Firkusny, appearing at the end of the winter season in recitals at Amsterdam and The Hague, scored particularly in the great Fantasie in C major by Schumann and three movements from Stravinsky's "Petrouchka."

Officers Named for New Carnegie Hall Corporation

Frederick W. Richmond was appointed chairman of the board of the new Carnegie Hall Corporation at an organization meeting on May 23 in the Savoy Hilton Hotel. The corporation was created the previous week when Mayor Robert F. Wagner appointed 18 trustees of the non-profit group, which is to lease the hall from the city after the latter has acquired it. Plans to accept bookings for Carnegie Hall for the 1960-61 season will not be altered by the group.

Other officers elected include: Isaac Stern, president; Robert W. Dowling, chairman of the executive committee; Jack M. Kaplan, Harry Van Arsdale and Gerald Warburg, vice presidents; John A. Roosevelt, secretary; Robert S. Benjamin, treasurer; Raymond S. Rubinow, assistant secretary; and Jac DeSimone, assistant treasurer.

ITALY

Milan

The operatic year in Italy has been somewhat chaotic. The rumors that the Government intended to cut subventions further provoked a strike of several days in leading opera houses, but subsequent promises that back deficits would be paid by the state ended that episode.

An achievement of La Scala's season was the recent first performance there of Busoni's "Doctor Faust." This work was conducted by Hermann Scherchen as guest and presented Dino Dondi as Faust, Aldo Bertocci as a strong Mephistopheles, and Margherita Roberti, American soprano, as the Duchess of Parma, among other singers. The striking settings were by Caspar Neher. Other recent events were a revival of Bellini's "La Sonnambula," in which the florid role of the sleepwalking heroine was well sung by Renata Scotto. A recent production of "Carmen" again featured Gloria Lane, the young American contralto, as a striking heroine—she had sung this part last season with success. Boris Christoff scored in "Boris Godunov," with Votto conducting. A new production of "Aida" was given with Birgit Nilsson singing the title role for the first time with the company, Giulietta Simionato as Amneris and Cornell MacNeil as Amonasro in the most successful impersonations; the production as a whole was only moderately good. However, Nilsson's familiar portrayal of Turandot, with Franco Corelli as Calaf was a striking success.

When Leontyne Price appeared as Aida, she scored a triumphant success, with many curtain calls and "bravas." Particularly commented upon by critics of leading newspapers were her splendid vocal quality and skill in phrasing. The American soprano is doing the role four times this season, and it is certain that her later performances will be magnets for the public.

In addition to the first hearing in Milan of Berlioz's "I Troiani," Ernest Bloch's "Macbeth" was a substantial work, and Malipiero's "Sette Canzoni" another important ingredient of the repertoire. The new works included a first production of "La Notte di un Nevrastenico," by Nino Rota, a one-act, modern comedy which tells of the horrors of a neurasthenic in a noisy hotel.

Lisbon to Hold 4th Gulbenkian Fete

The fourth Gulbenkian Festival of Music in Lisbon, Portugal, is scheduled for June 11 to 30. It includes a concert of works by Khatchaturian conducted by the composer; four chamber concerts presenting all the Bartok String Quartets played by the Juilliard Quartet; appearances by soloists including Moura Lympany, Nikita Magaloff, David Oistrakh, William Primrose and others. Among ensembles to appear are the Hague Residentie Orchestra, the Orfeo of Pamplona, the Orquestra Sinfonica Nacional and the Orquestra Sinfonica de Porto. Conductors will include Roberto Benzi, Istvan Kertesz, Antonio de Almeida, Van Otterloo, Freitas-Branco and Aram Khachaturian.

CANADA

By EZRA SCHABAS
Toronto

ALTHOUGH Toronto's musical season showed no spectacular growth in audience attendance, qualitatively speaking, we had better music from all sides this year than ever before.

As season appetizer, the Toronto Opera Festival presented the Canadian Opera Company in a two weeks series at the Royal Alexandra of "La Forza del Destino," Prokofiev's "Love For Three Oranges," and an English version of "The Barber of Seville." Herman Geiger-Torel, artistic and managing director of the vastly improved company, did a magnificent job in staging the Rossini work and unveiled a delightful Figaro in the Canadian baritone, Alexander Gray. Ettore Mazzoleni conducted, and others outstanding in the cast were Jan Rubes as Basilio and Andrew MacMillan as Bartolo.

Ernesto Barbini masterfully led "La Forza," rather gloomily staged by Elemer Nagy; the fine singing of Giuseppe Campora as Alvaro and James Milligan as Don Carlo were among the most treasured souvenirs. Barbini re-scored Prokofiev's delightful "Three Oranges" for a smaller orchestra, and conductor Walter Susskind and stage director Mavor Moore produced a masterpiece of a performance. Aided by a good cast and colorful costumes, this was the frosting on a delicious cake of opera for Toronto in October.

The company, aided by generous grants from the Canada Council, toured with "The Barber" in Western Canada after the Festival and Nicolai's "Merry Wives of Windsor" in the Maritime Provinces and Southern Ontario in February and March. However, a still limited supply of funds and lack of suitable theatres necessitated their performing them with piano accompaniment instead of full orchestra.

■ Under the inspired yet watchful hand of Walter Susskind, undoubtedly one of the music world's leading conductors, the Toronto Symphony Orchestra has continued to improve. Soloists in the subscription concerts included Géza Anda, Pierre Fournier, Claudio Arrau; Hyman Goodman, concertmaster of the orchestra, and Stanley Solomon, principal violist; Sheila Henig, Canadian pianist; Christian Ferras, Victoria De Los Angeles, Erica Morini; Malcolm Frager, pianist; Byron Janis, and Segovia. Memorable was the voice of De Los Angeles, the brilliant and mature artistry of Miss Morini in the Tschaikovsky concerto, and the appearance of Sir John Barbirolli, guest conductor of a pair of concerts in February, when he did performances of Faure's "Pélléas and Mélisande" Suite, Debussy's "La Mer," and the Tschaikovsky Fifth Symphony. Dame Myra Hess gave a special concert playing the Beethoven Fourth and reassured us of her continued mastery of her instrument and of Beethoven especially.

The "Pop" concerts, given on Sundays to a still rather ungenerous contributing audience (admission is free but a plate collection is taken at the door) had a bevy of guest conductors besides frequent appearances on the podium by Mr. Susskind: Victor Feldbrill of the Winnipeg Symphony, André Kostelanetz, Ernesto Barbini; Hans Gruber, Victoria Symphony conductor; Boyd Neel, Jacques Beaudry, Sir Bernard Heinze, Albert Pratz, and Ettore Mazzoleni. Soloists included James Milligan; Mary Simmons, soprano; Lucretia West, contralto; Anne Stephenson, soprano; Margaret Ann Ireland, pianist (now on a tour of the Soviet Union); Harry Mossfield, baritone; Hyman Goodman, violinist; Doreen Hume, and Ilona Kombrink, sopranos (the latter also sang with the Orchestra in their annual appearances in Detroit and Hamilton and Peterboro, Ontario), Louis Quilico, excellent French-Canadian baritone; Muriel Kilby, pianist; Yfrah Neaman, English violinist; Doreen Stanton, pianist; Richard Verreau, tenor; Mary McMurray, mezzo-soprano (who also sang in the Opera Festival), Carolyn Gundy, violinist; Duncan McNab, pianist; John McCollum, tenor (he was Almaviva at the Festival); Mischa Mischakoff, violinist; Elizabeth Benson Guy, soprano; Mario Bernardi, pianist, and Jan Rubes, bass. New Provincial laws permit the Orchestra to charge admission prices next year for these concerts. It will be interesting to see what happens.

■ Highlights of the weekly concerts by the CBC Symphony, some open to the public, all available to a Trans-Canada listening audience, was a Beethoven cycle of all nine symphonies conducted by the suave, elegant and often moving Efrem Kurtz. The Beethoven First Piano Concerto, with Robert Weis, soloist, was also given on one of the programs.

With its concerts beautifully planned and executed by Terence Gibbs and producer Carl Little, Canadians should be grateful for the wonderful music which came their way through the CBC Symphony in November and December. Unusual programming is still the policy of this orchestra, and we heard many new works as well as other pieces sometimes necessarily avoided by ensembles which have to worry about a box-office during the rest of the year.

When Sir Thomas Beecham, one of the many guest conductors of this near-virtuoso group of players, stepped on the podium, we understood what a great leader can do to mold a finished performance with basically fine raw material that still lacks the finish of a truly fine ensemble. Haydn, Mozart, Handel, Strauss and Brahms was the order of the day for the two concerts, and the ecstasy of both players and audiences alike was ample proof of the seemingly casual mastery which is the property of Sir Thomas. Other conductors were Geoffrey Waddington, CBC Director of Music; Susskind, Neel, Pratz, Alexander Brott, Jean Marie Beaudet, Mazzoleni, Heinz Unger, Barbirolli (not a very exciting program unfortunately), Sir Ernest MacMillan, Heinze, Murray Adaskin, Russell Stanger, Charles Houdret, and Robert Craft. Few soloists were heard with the orchestra, the best being 'cellist Zara Nelsova in the Dvorak Concerto.

■ Several other instrumental groups also maintained a high standard of excellence at their concerts. The York Concert Society (Heinz Unger, musical director) gave a special Mahler Centenary concert at Massey Hall, using the Toronto Symphony with Nikolaidi and Richard Lewis as soloists in "The Song of the Earth." At the time of writing, with their own orchestra, the group was in the midst of their annual four Spring concerts at Eaton Auditorium. Walter Susskind did well as pianist in Mozart's "Coronation" Concerto at the first event.

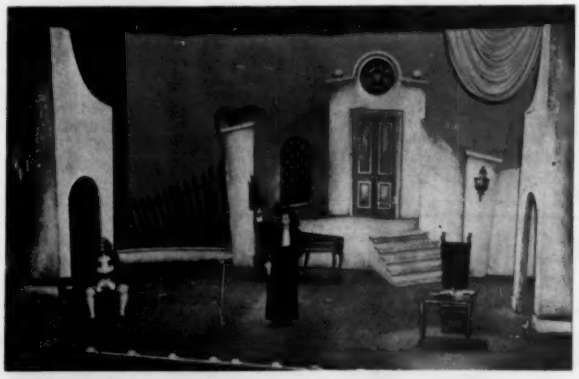
Boyd Neel's Hart House String Orchestra gave its usual series of Toronto concerts in addition to a three-week tour of Eastern Canada, this sponsored by the Canada Council. Next fall they will play 32 concerts in the West, including such faraway places as Vancouver Island and the Northwest Territory. The Council, through the Orchestra, has commissioned Montreal composer Maurice Blackburn to write a work for them to be played on the tour.

Victor DiBello's Pro Arte Orchestra, a similar group to the Hart House, if less mature, had a good season in four concerts at the Library of Casa Loma.

■ Walter Homburger's International Artist Series fared badly because of a number of last-minute cancellations, especially the long-awaited Eileen Farrell recital. A special December recital by David Oistrakh to an SRO Massey Hall was a thrill to this listener perhaps equalled only a very few times in the past.

The Royal Conservatory Special Events Series gave some top concerts, particularly an all-French program by Maureen Forrester, the Netherlands Chamber Choir, and three magnificent evenings with the Netherlands String Quartet. . . . Elsewhere, the Canadian National Ballet had a fine four-week season at the Royal Alexandra. Such has been audience response that they plan six weeks (unheard of for a home-grown group like this) for next year.

With all the live Music Toronto has, it is still interested in the construction of the O'Keefe Centre to be opened next fall, and new University of Toronto Music Building, the cost of which is in the environs of $3,000,000. This will include two fine auditoria, a theatre for opera (850), and a chamber music hall seating about 475. Scheduled for completion in September, 1961, it will finally give Toronto's music college a proper setting for its work.



Scene from the Canadian Opera Company's production of "The Barber of Seville" with JAN RUBES *as Don Basilio and* ANDREW MACMILLAN *as Dr. Bartolo.*

Curtain bows at the Israel Philharmonic Orchestra's production of "Marriage of Figaro." L. to r., HUGUES GUENOD *(Basilio),* VITTORIA MASTROPAOLO *(Marcellina),* MARCELLO CORTIS *(Bartolo),* ILVA LIGABUE *(Countess);* MAURICE SARRAZON, *stage director for the opera;* CARLO MARIA GIULINI, *conductor;* PAOLO PEDANI *(Almaviva)* MARIELLA ADANI *(Susanna),* GIORGIO TADDEO *(Figaro),* UMBERTO BORGHI *(Antonio).*

ISRAEL

By PETER GRADENWITZ

Tel-Aviv

ISRAEL has this year experienced one of her most interesting—and partly even exciting—concert seasons. The Israel Philharmonic not only presented an Opera Festival but also played more interesting concerts than in former years. The broadcasting station and the smaller orchestras in the country performed important compositions. A number of valuable new Israeli works were part of the program. And even in the locally neglected field of opera there were new ventures of interest.

The Israel Philharmonic opened the winter season with a series of concerts under the baton of the French conductor Jean Martinon, who was the orchestra's musical director for two years. Mattiwilda Dobbs was soloist in his opening series. In the second he played one of the best Israeli orchestral works, "Visions" for flute, piano, and strings by Hungarian-born Oedoen Partos, with Erich Toeplitz giving a fine rendition of the interesting flute solo part. Rafael Kubelik chose for his return visit an arresting Mahler commemoration program; it opened with Schönberg's "Five Orchestral Pieces" and then "Kindertotenlieder" with the Viennese contralto Roessl-Majdan as excellent vocalist and Symphony No. 1 by Mahler. Israeli conductor Gary Bertini, returning from a successful U. S. tour, then took over for a series of programs, in which Gina Bachauer played Beethoven's Fifth Piano Concerto and Bertini's own "Rinat"-Choir participated in a spirited performance of Stravinsky's "Symphony of Psalms." Lorin Maazel, on his first appearance in Israel, conducted the Third Brahms Symphony and Bartok's "Miraculous Mandarin." In his concerts, he had as soloist Rudolf Firkusny, who gave a poetic reading of Mozart's E flat major Piano Concerto, K.271. Paul Paray, on a return visit, conducted uneventful programs but included the first performance of Josef Kaminski's "Variations for English horn and strings"; Nathan Milstein contributed perfect renderings of the Beethoven and Brahms concertos.

Other premiere performances of Israeli works included the Sixth Symphony by M. Avidom by the Israel Philharmonic and the Third Symphony by H. Jacoby by the Kol Yisrael Orchestra in Jerusalem. The Philharmonic also played a Toccata for Orchestra by the young Yehoshua Lakner and the Piano Concerto by Paul Ben-Haim, in which the excellent pianist Varda Nishry gave a polished and virtuoso performance.

At the Tel Aviv Museum—in the frame of the Bathseba-de-Rothschild concerts—a chamber music composition by Oedeon Partos was first performed: "Maqamat" for flute and string quartet, which was chosen as Israel's composition at the 1960 I.S.C.M. Festival. A Sonata for viola and piano by Josef Tal was premiered by Partos (viola) and Tal (piano) prior to a European tour.

■ Highlight of the winter season was the Israel Philharmonic's Opera Festival. After last year's rousing success with a full-stage presentation of Verdi's "Falstaff" under Carlo Maria Giulini, Maestro Giulini this year led a spirited performance of Mozart's "Nozze de Figaro" with a cast of guest singers and the "Rinat" Choir. Though the solo numbers were uneven at times, the all-over ensemble spirit made this a most memorable performance of the perennial masterwork.

More contemporary music was heard in Israel this season than in many former years. The Ramat-Gan Chamber Orchestra played two concerts of American music. The conductor was Franklin Choset, and his most interesting offerings were William Schuman's Third Symphony, Aaron Copland's Concertino for Clarinet (with Melvin Keller as accomplished soloist), and Leonard Bernstein's "Serenade" for violin, percussion, and strings (in which young Abraham Comfort excelled in the solo part). The American composer Paul Creston was guest of the Israeli Composers' League for an illustrated lecture and was present when Thomas Scherman conducted the Israel Philharmonic in a fine performance of his Second Symphony. Mr. Scherman spent a month in Israel to work with the Haifa Orchestra, which has also been giving regular concerts under its permanent conductor Sergiu Commissione.

The Israeli Section of the I.S.C.M. devoted a lecture-recital to Schönberg's "Moses and Aaron." The Greek pianist Marikka Papaioannou presented an annotated recital of modern Greek music in Jerusalem, for the same society.

New trends in the teaching of composition were demonstrated by the "Oranim" Seminary under the direction of composer Abel Ehrlich. At another I.S.C.M. concert, the Danzi Woodwind Quintet from Amsterdam played works by Schönberg, Willem Pijper, Karel Mengelberg, Bo Nilsson and the Israeli Zvi Avni. The Fine Arts Quartet from Chicago also included in most of its programs a contemporary work of distinction. The Jacob Groob Quartet presented an evening of Canadian Chamber music, including music by Weinzweig, Somers, and Joachim.

■ The Israel National Opera gave the world stage premiere of Avidom's romantic-heroic opera "Alexandra" (libretto by A. Ashman), and the Kol Yisrael Orchestra with soloists, under the baton of Heinz Freudenthal, premiered Josef Tal's interesting new short opera "Amnon and Tamar," based on a biblical subject.

Much interest has been aroused by the Israel Philharmonic's initiative to commission ten orchestral works from Israel composers. Two or three of these will be chosen for the forthcoming tour of the Orchestra to the U.S.A. and the Far East. Composers participating are Paul Ben-Haim, Partos, Tal, Jacoby, Sheriff, Avidom, Lavry, Kaminski, Boscovich, and Seter. The Jerusalem-based "Israeli Composers' Fund," sponsored by poetess Recha Freier, also commissions new works in regular intervals.

One of the freshest events in recent months was the visit of the Philippine Dance Company "Bayanihan," which presented folkloristic scenes from the rural and urban life of the Philippine Islands.

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NBC Opera to Premiere Kastle's "Brigham Young"

The world premiere of a new American opera, "Brigham Young" by Leonard Kastle, will open the 12th season of the NBC Opera Company in November, it was announced by producer Samuel Chotzinoff. Other operas to be presented in the 1960-61 season on the NBC-TV Network will include "Boris Godunov" by Moussorgsky, "The Love of Three Kings" by Montemezzi, and "Amahl and the Night Visitors" by Menotti.

"Brigham Young" (formerly titled "Deseret") was composed by Kastle to a libretto by Ann Howard Bailey. It tells the story of Brigham Young, leader of the Mormon colony, Deseret, and his impending final marriage. Mr. Kastle was previously represented on NBC-TV by presentation of his 13-minute opera, "The Swing." His song cycle on poems of Robert Frost also was presented on TV.

Reiner Added to Philharmonic Guests

Fritz Reiner has been added to the roster of guest conductors of the New York Philharmonic for next season. He will conduct during a two-week period, Nov. 10 through 20. He will replace Georg Solti, originally announced for that period, whose commitments as the new Music Director of the Los Angeles Philharmonic make it impossible for him to fulfill his engagements. Mr. Reiner, Musical Director of the Chicago Symphony, was a guest conductor of the New York Philharmonic last March.

N. Y. Federation of Music Clubs Meets

(*Continued from page* 10)

America," and to the Monday Musical Club of Albany for a program of "Contemporary American Music."

■ Both Senior and Junior Divisions elected officers. Mrs. Ruth Burgess of Yonkers, currently National Music Week Chairman of the National Federation of Music Clubs, District Director of the Liberty District of the Federation and president of the Piano Teachers Congress, succeeds Dr. Merle Montgomery as State President. Other Senior officers are: Mrs. Herman C. Beyle of Syracuse, 1st Vice President; Mrs. G. Walter Zahn of Flushing, 2nd Vice President; Mark Euiler of Athens, 3rd Vice President; Dr. Ruth Rowen, New York City, Recording Secretary; Mrs. A. Stuart Carpenter, Salamanca, Corresponding Secretary; Mrs. Frank H. Randloph, Ithaca, Treasurer; Mrs. Warren Knox, Albany, Parliamentarian.

Jack Liang of Ithaca was elected State Junior President, Gurich Olson of White Plains, Vice President, Steve Kearl of Ithaca, Secretary and Jean Harris of Scarsdale, Parliamentarian—all of the Junior Division.

Mrs. Ada Holding Miller Heads Musicians' Club of N. Y.

Mrs. Ada Holding Miller, president of the National Federation of Music Clubs from 1951 to 1955, was elected president of the Musicians Club of New York at the annual meeting on May 10 at the Kosciuszko Foundation. Other officers chosen were Joseph Mathieu, Edward Mohr and Margaret Sherman, vice presidents; Elsie Plant, recording secretary; Jean Patterson, corresponding secretary; and Mrs. Maurice P. Van Buren, treasurer.

Mrs. Miller is the first woman to serve as president of the club, succeeding in this capacity a long list of distinguished male musicians and composers which includes Dr. Walter Damrosch, the founder; Henry Hadley, David Bispham, Arthur Bergh, Frank La Forge, John Tasker Howard, Norman Dello Joio and A. Walter Kramer.

CBS Symphony Revived

The CBS Symphony Orchestra, inactive since 1950, is being reorganized by conductor **Alfredo Antonini** for its first concert in ten years. The 60 musicians—many members of the original ensemble—will play on "American Soloist," third hour-long program in the Spring Music Festival series, Thursday, June 9 (10:00-11:00 P.M., EDT), on the CBS Television Network. Pianist John Browning, violinist Aaron Rosand and harmonica artist John Sebastian will be soloists.

G. Schirmer, Inc., Will Move Store and Offices

The music publishing firm of G. Schirmer, Inc., which will mark its centenary in 1961, has leased the ground floor, basement, mezzanine and entire sixth floor in the KLM Building at 609 Fifth Avenue. The company will move its retail store and executive offices from 3 East 43rd St., a building which has been identified with this firm for 50 years. The music printing plant will remain at 46th St. and 48th Ave. in Long Island City.

NAACC Honors Moore

The National Association for American Composers and Conductors has awarded the 1960 Henry Hadley Medal to Douglas Moore, composer and Professor of Music at Columbia University. The award, bestowed for outstanding service to American music, was given in recognition of Mr. Moore's influence as a teacher and for his achievement in the composition of the opera "The Ballad of Baby Doe."

A Correction

In an obituary notice in the May issue, it was inadvertently stated that Nicola Benois had died recently in Paris. Actually, it was Alexander Benois, the noted scenic designer, who passed away there on Feb. 9 last, at the age of 89. His nephew, Nicola, is artistic director at La Scala.

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NEW YORK OPERA AND CONCERT BEAT

RCA Victor Records Photo

ALAN KAYES, *Manager—Red Seal Artist and Repertoire, RCA Victor Records (left), presents* GIORGIO TOZZI *(center), the Metropolitan Opera's American bass with the gold record award marking the sale of the millionth LP of the movie soundtrack recording of "South Pacific." Mr. Tozzi sings the role of Emile de Becque on the recording. On the right is* RICHARD MOHR, *A & R Director for RCA Victor.*

East 74th St. Theatre

Actors' Opera in "Euryanthe" by Weber, May 16, E—An English version of the seldom-heard work of the German founder of Romanticism in opera was presented by the enterprising Actors' Opera, which last season staged a production in the vernacular of Handel's opera "Ezio." Noami Ornest, who also serves as stage director of the group, made the English adaptation, which in the main was agreeable. Kurt Saffir, the musical director, led a small ensemble composed of piano and strings and conducted the performance with vigor. The sets and lighting by Thomas Carroll were cleverly designed to use one main setting of impressionistic design, plus changing structures and properties such as a throne and a garden vista. The costumes by J. Edgar Joseph were rich but old-fashioned, as perhaps befitted the early 12th century locale. Bertha Melnick had trained the chorus to sing agreeably for the larger scenes.

"Euryanthe" was the least successful of Weber's operas, of which "Der Freischütz" is a masterpiece of early Romantic stage writing and "Oberon" has spectacular opportunities for the singers. The present work, written to a weak libretto by Helmine von Chezy is tuneful, but it is frequently too placid and slow-moving for modern tastes. It does summon up at moments considerable atmospheric appeal, including evocation of sorcery and dramatic conflict.

The work influenced Wagner's "Lohengrin," both in musical style and certain elements of the plot. Both have a pair of plotters, in this case Count Lysiart and Eglantine, an exiled noblewoman, who intrigue against the happiness of Count Adolar and his betrothed, Euryanthe, much as Telramund and Ortrud do against Elsa. The action is laid in the court of a benign sovereign, King Louis VI of France—who pontificates much as King Henry the Fowler does on the banks of the Scheldt in "Lohengrin." The pure but maligned heroine is misjudged on the basis of a historic poison ring filched from her and shown as evidence. Adolar loses his wager on her unassailability, and his lands in the bargain, and he and his betrothed wander in a desert, where he kills a serpent (cf. "Magic Flute"). Vengeance is achieved on the plotters, and Adolar receives his properties back. Three long acts of this, however, is a bit too much.

The musical sequences had been rearranged in some cases, notably the placing of Eglantine's vengeful aria at the end of Act I. It was delivered with ringing power by Maria Derell in this production.

The title role was acceptably sung by Willabelle Underwood in the second hearing, and by Gwynn Cornell in the opening hearing the week previously. Gerald Carpenter showed smooth vocalization, personal sincerity and a good appearance as Adolar. Douglas Bredt portrayed the plotting Lysiart with dramatic force and intelligent conception, showing also a sizeable lyric voice. Donald Arthur was a dignified King. Other roles were assigned to Richard Bump as Rudolf, a Knight; and Maria Chavannes as Bertha, a subject of the King.

Much credit is deserved by Actors' Theatre for this revival, which had a musicological interest as well as showing that "Euryanthe" (perhaps a trifle cut) is not impossible for the modern stage. R. K.

Neway Opera Company In Three New Works

The Neway Opera Theatre, founded and directed by Patricia Neway, made its bow at the Theresa Kaufmann Auditorium on the evening of May 22 with a bill composed of Stanley Hollingsworth's "The Mother," Ezra Laderman's "Goodbye to the Clown" and Samuel Barber's "A Hand of Bridge."

Hollingsworth's work has a libretto by John Fandel, which draws its story from Hans Christian Andersen. It is an affecting dramatic work, telling of the search by a Mother (played with power by Miss Neway) to woo Death to return her child. The music is smoothly written and melodious. Charles Wilson directed a small orchestra, and the cast also included Ruth Kobart, James McCray, Kenneth Harvey, Benita Bricker and Mira Spektor.

Mr. Laderman's work, with a libretto by Ernest Kinoy, tells a whimsical tale about a girl who imagines she sees a clown whom others are not aware of. This half-rueful and half sentimental story is portrayed with considerable effectiveness. There was good dramatic work by Elaine Landry, Edward Zimmerman, June Card, Robert Howard and Leighton Phraner.

"A Hand of Bridge," the little opera by Barber with text by Menotti, recently produced by the Mannes College Opera Theatre, was done effectively by the Misses Neway and Kobart, and Messrs. Howard and McCray. D. Y.

Amato Opera Company Revives "Luisa Miller"

Using the Town Hall stage for both singers and orchestra, the Amato Opera Company on Saturday evening, May 21, reviewed Verdi's "Luisa Miller," a work which had a few performances at the Metropolitan 29 years ago. It is old-fashioned as this composer's operas go, but contains flashes of the future master.

The book is based on Schiller's tragedy "Kabale and Liebe," and the plot is not very strong. Rodolfo, son of Count Walter loves Luisa, a village girl, but his father wishes him to wed the Duchess of Ostheim. Wurm, the Count's steward, is imprisoned by him, and the heroine to save him, writes a letter stating that she is only interested in Rodolfo for his wealth and station. This enables the Count to break up the romance, but Rodolfo, determined in Romantic style to save her from a sad fate, puts poison in a glass from which he and Luisa drink and they die after a pathetic scene.

The opera abounds in conventional arias, some of which afforded excellent opportunities for the proficient Dolores Mari in the role of Luisa, and Jerry Lo Monaco as Rodolfo. Others in the cast were Suzanne Ferris as Laura, Paul Michael as Miller, Joseph Blankenship as Wurm, Willam De Valentine as the Count, Anna Carnevale as the Duchess, and Arnold Dobbins as a Villager. The conducting of Mr. Amato was vigorous and effective. The warmth of the ovations at the close seemed to prove that this work could conceivably return to the repertory.

The American premiere of Verdi's "Un Giorno di Regno" in an English adaptation by Robert Morris, is announced by the same company at Town Hall on the evening of June 18. R. K.

Bernstein Forces Give "Music for the Ballet"

New York Philharmonic, Leonard Bernstein, conductor, April 30, E—Although the program note "6147th Concert" covers 118 seasons, to the tired members of the Philharmonic—who may be justifiably out-of-breath from the Russian tour and a strenuous New York hitch—the designation must have seemed like a total for this season. And, sad to say, it echoed in their playing of a program that was hardly calculated to inspire hardened professionals, let alone an audience deprived of soda-pop accompaniment!

Labeled "Music for the Ballet," the program consisted of excerpts from Beethoven's "The Creatures of Prometheus," Debussy's "Jeux," Tchaikovsky's "Nutcracker" and episodes from Coplands "Rodeo." Isolated passages (for instance, those of the woodwinds and 'cello-and-harp in "Prometheus") represented what we like to regard as Philharmonic standards. But, on the whole, the orchestra sounded listless and heavy, with dynamic shading and tonal coloring at a minimum. This robbed "Rodeo" of the splashy colors the score has, and in the Debussy, provoked the overheard comment of a balletomane, "Tennis, anyone?"

Admirers of Mr. Bernstein's athletic prowess were treated to certain refinements in keeping with the program. In the "Nutcracker," his earlier fancy footwork was completely eclipsed by his stunning execution of a *grand battement en cloche* with *developé passé* as an entrance cue for the first violins.

E. L. S.

New Foss Opera Bows in "Music for the Theatre"

New York Philharmonic, Leonard Bernstein, conductor, May 7, E—The feature of this Philharmonic program, entitled "Music for the Theatre," was the premiere of Lukas Foss' opera "Introductions and Goodbyes," on a libretto by Gian-Carlo Menotti. The program was completed by the Prologue from Boito's "Mefistofele," three duets from Hindemith's "Mathis der Maler," and Acts III and IV from Virgil Thomson's "Four Saints in Three Acts."

Mr. Foss' new work is a nine minute trifle, witty and soundly constructed, but of no moment. It was given a sonorous rendition by John Reardon.

The other works, given with the assistance of the Choral Art Society and the boys choir of St. Paul's Church in Flatbush, were performed with the Philharmonic's accustomed brilliance and percussion and Mr. Bernstein's equally accustomed musicality. McHenry Boatwright gave a good account of the Prologue; Irene Jordan, Lee Venora and Herbert Beattie were heard in the Hindemith excerpts; and the foregoing were joined by Betty Allen, Arnold Voketaitis, and Robert Eckard for the "Four Saints in Three Acts." The level of vocal work was unfailingly high.

Such a program does not answer any questions but it does arouse some curiosities: for example, just how would such works as "Mefistofele" and "Mathis der Maler" fare in a full theatrical production today? It would be interesting to see.

C. E. R.

Pension Fund Concert Ends Philharmonic Season

New York Philharmonic, Leonard Bernstein, conductor, and soloists, May 15, E—With this Pension Fund Benefit Concert, Conductor Leonard Bernstein and the New York Philharmonic brought the orchestra's 118th season to a close, and played what may or may not be their final concert in Carnegie Hall, whose status is still uncertain. In choosing a special program to match the special occasion, Mr. Bernstein had the happy idea of pairing Beethoven's Ninth Symphony with the same composer's Fantasy for Piano, Chorus and Orchestra, Op. 80.

The Choral Fantasy, which starts out in a manner reminiscent of the preliminary piano preludings of the "Emperor" Concerto, works its way up to a choral finale built on a straight-forward, dignified theme not too different from the Ninth Symphony's Ode to Joy. The form here, however, is freer and more loosely-knit; and while the results may lack something of the great drama and tension of the Ninth, no apologies need be made for the work, which was exciting and satisfying.

The performance was first-rate. Mr. Bernstein kept things moving along at a lively pace, but never let matters get out of control. The piano part was in the capable hands of Rudolf Serkin, who approached his task with commendable fervor and intensity, and whose fine technical resources carried him triumphantly over the not-inconsiderable pianistic hazards.

The Bernstein conception of the Ninth Symphony also proved to be an admirable one. In such a long complex work, it is easy enough to pick out details to argue over; but when the overall effect is as passionate and rousing as it was on this occasion, quibbling over the fine points would be poor sport. The soloists in the final movement were Eleanor Steber, Rosalind Elias, Brian Sullivan and Kenneth Smith. All were in fine voice, and Mr. Smith's opening exhortation was especially impressive. The formidable difficulties of Beethoven's vocal parts here are well-known; nevertheless, one cannot help but wish the singers would sound a little more like an ensemble hymning the praises of brotherhood and a little less like contestants in a vocal hundred-yard dash.

A special word of praise should go to the Schola Cantorum, which sang the choral parts in both works, and director, Hugh Ross. What a pleasure it is to listen to them; and how rewarding to hear a group that can produce a big volume of tone without resort to shouting.

In sum, this was an evening that provided an appropriately impressive conclusion to the Philharmonic's season and and left the audience waiting eagerly for the season to come.

M. R.

Schola Cantorum Marks 50th Year

The 50th Anniversary program of the Schola Cantorum, under Hugh Ross, at Carnegie Hall on the evening of April 27, offered considerable novelty. It opened with Vecchi's "L'Amfiparnaso," a comic opera written wholly in madrigals, which was given with choreography and staging by Bob Herget. In this a group of dancers was revealed on a rear platform, while the choristers were heard in the front of the stage. The latter also performed some movements that were doubtless well-intentioned but emerged as somewhat silly and distracted them from their singing.

There were some poses and attitudes struck also in "Jonah," by Carissimi, and in Vaughan Williams' "Serenade to Music," but the singing in these works was much more effective. Later in the program came scenes from "The Tender Land," opera by Aaron Copland, and Ernst Toch's amusing "Geographical Fugue."

Mr. Ross, as usual, conducted with assurance and vigor. There were moments of great beauty in tonal effects, and the orchestral accompaniment was well done. Soloist Lawrence Chiel-si, replacing William Lewis, who was ill, did a very good "pinch hitting" performance, in the role of Jonah in Carissimi's fine and dignified religious work. All in all, a new approach to choral work that had its rewards as well as some occasional shortcomings.

M. R.

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One Scholarship will be awarded— Auditions June 22, 1960

JOHN REARDON, *American baritone, was soloist with the New York Philharmonic in* LUKAS FOSS' *new opera, "Introductions and Goodbyes" and in the Mass in B Minor with the Dessoff Choirs.*

N. Y. Oratorio Society in Williams-Thompson Bill

The Spring Concert of the New York Oratorio Society, under its new conductor, Dr. T. Charles Lee, in Carnegie Hall the evening of May 3, offered two rarely heard works. Vaughan Williams "A Sea Symphony" (really his First Symphony), based on verses by Walt Whitman, dates from 1910. The writing for solo soprano (Gail Manners), solo baritone (Walter Cassel, husband of the former, and a well-known singer in opera), and the chorus, is smooth and lyrical, with many passages of notable beauty. The soloists and conductor contributed much excellent work to this performance.

The second work was Randall Thompson's "Ode to the Virginian Voyage," to a text by Michael Drayton of the 17th Century, which was commissioned to mark the 350th anniversary of the founding of Jamestown. It is simply written, and it provided a contrasting piece of quiet strength to the more poetic symphony of Williams. T. D.

Dessoff Choirs Sing Bach B Minor Mass

Giving evidence of much work, rehearsal and enthusiasm, the Dessoff Choirs under the direction of Paul Boepple performed the majestic B Minor Mass by Bach, at Carnegie Hall, the evening of May 10. Unfortunately, the orchestra assembled for this occasion was less than satisfactory, and in contrast to the vocal portion of the program it was quite lethargic. The choristers sang with enthusiasm and obvious devotion to the work and while they managed to stay on pitch, the vocal texture was too thick to follow the lines of polyphonic melody.

The main feature of the evening was the performances of the soloists, who were all excellent. Martina Arroyo, soprano, and Betty Allen, mezzo-soprano produced beautiful tones and they are equipped with the nimbleness required for this exacting work. John McCollum, tenor, sang with style and sincere feeling and proved once again a sensitive and understanding Bach interpreter. John Reardon coped admirably with the bass solos, which are among the most taxing in the oratorio repertoire. M. R.

PAUL BOEPPLE *conducted the Dessoff Choirs in Bach's B Minor Mass on May 10 at Carnegie Hall.*

Riegger Is Guest With Interracial Chorus

A contrast of works was provided in the program of the Interracial Fellowship Chorus, conducted by Harold Aks, at Town Hall on May 15. This 13th annual spring concert linked such different idioms as those of Haydn's rarely heard "Missa Brevis St. Joannis de Deo" and Robert Starer's "Ariel." The latter was commissioned by the chorus and is sub-titled "The Vision of Isaiah." The work is in six divisions and has writing suggesting folk inspiration, blending some fierce and primitive passages with others with smooth lyric writing for the soloists, in this case Virginia Babikian, soprano and Rawn Spearman, baritone.

The Haydn Mass required a greater stylistic effort on the part of the chorus, but it has given one of the works of this master on many of its recent concerts.

Wallingford Riegger, American Composer, who is celebrating his 75th birthday, appeared as guest to conduct his "Dichotomy" with the Interracial Chamber Orchestra, a score of original methods and considerable power, composed nearly 30 years ago. The chorus also was heard in Haydn's "Abendlied zu Gott." D. T.

Serkin and the Galimirs In Schnabel Memorial

The ninth annual Arthur Schnabel Memorial Concert was given at Grace Rainey Rogers Auditorium on the evening of May 19. The program, as usual, included one of the works by Schnabel, in this case his String Trio (1925) in dissonant style, which was played by three members of the Galimir Quartet, Felix Galimir, violin, Renée Hurtig, viola, and George McCracken, 'cello. The Quartet as a whole performed Haydn's String Quartet in C major, Op. 20, No. 2.

Rudolf Serkin, the bright particular star of the occasion, worked wonders with the "33 Variations on a Theme of Diabelli" by Beethoven, in which he revealed a consummate control of piano color and a vast graduation in technical effects. The audience was rightly enthusiastic. D. L.

Mozart-Hindemith List by New York Chamber Soloists

The New York Chamber Soloists, Margaret Hillis, director, April 27, E—It takes the spirit of an entrepreneur to pair Mozart and Hindemith in an entire program, and at Kaufmann Auditorium though the New York Chamber soloists were surely not the first to do it, they are the first to be heard by this reviewer. The venture proved that both composers possess a linear clarity and an absence of fuss which make them surprisingly compatible. On this occasion Hindemith emerged the winner so far as quality of performance was concerned.

The program's climax was provided by the mezzo-soprano Betty Allen, in his "Die Junge Magd," Op. 23, No. 2, for alto, flute, clarinet and string quartet. Her voice is magnificent and of a beautiful timbre, and one felt that she was only using half of her potential power. The six songs which make up "Die Junge Magd" offer both singer and instrumentalists a great range of expressive possibilities, from the somber to the darkly intense to the compulsively rhythmic, and Miss Allen exploited these possibilities with ease and effortless musicianship.

Adele Addison was a pleasure to hear in "Die Serenaden," Op. 35, for soprano, oboe, viola and 'cello, although her customarily faultless control seemed a shade under par on this evening. Blake Stern was a strong and well-groomed tenor in the "Martinslied," with flute, oboe and strings.

Mozart had his innings with the Adagio and Rondo in C minor for glass harmonica, flute, oboe, viola and 'cello, K. 617; the Quartet in D for flute and strings, K. 285, and that for oboe and strings in F, K. 370. The Adagio and Rondo was captivating, with Harriet Wingreen at the featured instrument. Samuel Baron and Melvin Kaplan, flute and oboe, respectively, were accomplished in their leading roles, but the strings were sometimes pinched in tone and not as cohesive, as an ensemble, as they might have been. S. F.

MAXINE DORELLE, *singer and voice teacher, was married to* GEORGE FREDERICK WHITLOCK, *artist-painter, on April 30 in Spencer Memorial Presbyterian Church, Brooklyn Heights, N. Y. The bride will continue teaching at their new penthouse home in New York.*

"Music in Our Times" Gives Electronic Opera

One of the most amazing productions in the contemporary music field this season was offered at the "Music in Our Times" concert (Max Pollikoff, director), at Theresa Kaufmann Auditorium on the evening of April 30.

The final half of the program was devoted to the first electronic opera, "Stacked Deck." Richard Maxfield, who composed the score, explained that six levels of free choice occur each time the work is produced, with the actors, the lighting director, the lighting executants, and so forth, allowed great leeway in their respective functions. The actors on this occasion ambled, dashed, fell, collided, and cavorted about the stage, exclaiming such bits of prose as, "Which is the way to the gentlemen's lounge?," "I am so young, and so are you," "Do you use bleach?," while occasional sounds emerged from the loudspeakers on both sides of the stage.

In the first half of the evening, some works were offered that were less sensational, but worthy of contemplation. Let us hope that, in particular, Avery Claflin's Recitativo, Aria and Stretta (performed by the Joseph Eger Players), and Karl Korte's Oboe Quintet (with the Silvermine Quartet and Robert Bloom, oboe) will be heard again. I must confess to having missed part of Claflin's work, but what I heard sounded appealingly and strongly contrapuntal, with some rather distinctive turns of melody upon occasion. Korte's Quintet which, the composer stated, he had tried to make difficult but with the difficulties subservient to the overall plan, and which above all he wished to be expressive, was a work in one movement with changes of tempo and subject matter implying several movements. It was indeed expressive, with a rather unusual approach to the use of the five instruments—the viola led off with a lengthy solo introduction, and the oboe was reserved for a very delayed entrance. The work had rhythmic precision, and there were moments of ingratiating juxtaposition of melodic lines, sinuously blending and entwining.

A Sonata for Solo Violin by Otto Luening was played by Mr. Pollikoff. Of its seven short movements, the last, which approached a country dance in spirit, seemed most effective. But the other movements were coherent, built on repeating rhythmic patterns, and for the most part they worked for the violin and not against it. S. F.

Melvin Hodge Scores In N. Y. Debut Recital

On the afternoon of May 8, in Town Hall, Melvin Hodge, pianist, made a successful debut in recital. He is a high school teacher by profession. His technical gifts were revealed as most unusual, particularly in Liszt's Sonata "on a Reading of Dante," in which his fiery and sweeping interpretation won an ovation.

The Beethoven Sonata in D major, Op. 28, also was played with strong individuality, and other works by Schumann, Casadesus and others also were effectively done. Less sure was his approach to Bach's English Suite in A minor, which had some stylistic defects. On the whole, however, his proved a talent to be watched. D. T.

"Wonder Child" Joey Alfidi In Concert under Lewis Dalvit

The Symphony of the Air, conducted by Lewis Dalvit, conductor of the Beloit (Wis.) Symphony, and Joey Alfidi, New York boy conductor of 10, assisted by Miriam Burton, soprano, were heard in a special concert at Carnegie Hall on the evening of May 13.

Mr. Dalvit proved himself a musician of ability. His conducting was dependable and precise, without being pedantic. He is a serious-minded musician, and conducts without the mannerisms assumed by many on the podium. He seems a member of the up and coming group of American baton-wielders. Though it may be doubted whether the Brahms "Tragic Overture" was the best medium for exploiting his abilities, the Prokofiev "Classical" Symphony offered a better opportunity to shine.

Playing the solo part in Mozart's

LEWIS DALVIT

Piano Concerto in D minor and afterward appearing as soloist in his own "Rondo Brillante" for piano and orchestra, Joey Alfidi was of great interest to the audience because of his youth and his understanding. While he still lacks the solidity of experience, nevertheless he is a marvel at the age of ten.

The Mozart gave both conductors a chance to appear together, the boy as soloist at the piano. His reading was mature in spots, always enthusiastically delivered, and as intense as one can expect from youth. He played his own "Rondo Brillante" with dash and color. Miriam Burton, soprano, has a beautiful voice, and was impressive in her singing, especially in Debussy's "Air de Lia." She also sang Ravel's "Sheherazade." M. W.

Benjamin Oren, pianist, in Trio of Recitals

A series of three recitals, April 19, May 2, and May 15, was presented by Benjamin Oren, pianist, at the Kaufmann Auditorium. Programmed numbers on the first were by Handel, Mozart, Beethoven Chopin and Liszt; second, Haydn, Mozart, Beethoven, Schumann and Bartok; third, Bach, Beethoven and Chopin.

Mr. Oren is a pianist of temperament and sensitivity; his playing is vital and stimulating. His Beethoven expressed grandeur, his Schumann color, his Haydn and Mozart delicacy. The range of his work was thus shown to be considerable, and he had a warm reception. M. W.

The Telemann Society Gives Handel Cantata

A program of rare music was given by the Telemann Society, with Richard Schulze conducting, in Town Hall on Sunday afternoon, May 15. A group of 17th century French folk dances was the agreeable opening item, with a recorder ensemble accompanied by harpsichord, the latter played by Theodora Schulze, the conductor's wife. Telemann's Sonata in D minor were performed by Mr. and Mrs. Schulze, he playing the recorder, and he also gave his variations on "Greensleeves" and "The Bacca Pipes Jig."

The chief item of the concert was Handel's cantata "Cuopre tal volta il cielo," with John Denison, bass, as the soloist with the choir. A sprightly conclusion was provided by an excerpt from Telemann's "Tafelmusik," a Quartet in D minor for two violins, 'cello, double-bass, recorder and harpsichord. F. D.

David Baker, Tenor, In De Bréville Novelties

David Baker, tenor, April 29, 5:30—An articulate recitalist, Chicago-bred David Baker made a distinguished New York debut at Carnegie Recital Hall in works by Rameau, Liszt, Warlock, Schubert, Strauss and the first performance here of three songs by De Bréville. Innate musicality and careful training were evident throughout, and except for some occasional straining in upper register, Mr. Baker showed excellent command of his considerable range and revealed a pleasing tenor of highly interesting texture. Fluent diction and a clear understanding of the texts added further enjoyment. Capable assistance was rendered by pianist William Sowerine and 'cellist Robert Kelber. E. L. S.

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Eileen Di Tullio, Coloratura, in Debut

Eileen Di Tullio, coloratura soprano, May 9, 7—For her New York Town Hall recital debut, Miss Di Tullio presented a varied program built along somewhat conventional lines: an opening classic group (Monteverdi, D'Astorga and Handel), a Richard Strauss group, a Mozart aria ("Ach ich liebte" from "The Abduction"), songs in English (Sergious Kagen, Rachmaninoff and Rimsky-Korsakov), a French group (Debussy, Liszt, and Poulenc) and two coloratura display pieces ("Shadow Song" from "Dinorah" and "Il faut partir" from "La Fille du Regiment").

Miss di Tullio has a light coloratura voice of excellent quality. Her coloratura technique is impeccable, as is her musical taste. Her program was obviously well prepared, and seems an experienced performer. Interpretively the results were, however, somewhat varied. Her coloratura numbers naturally found her at her best, and she was particularly effective in projecting the atmosphere of her French group. Her ability to spin out a lovely floating pianissimo made Rimsky-Korsakov's 'The Rose Enslaves the Nightingale" a delight to listen to. On the other hand her lack of a true *forte* prevented her from carrying out the climaxes of some of the Strauss songs and robbed the Mozart aria of a good deal of its dramatic impact.

Murray Panitz played the flute obbligato for the cadenza of "The Shadow Song," and Aldo Di Tullio, the soloist's husband, was the competent and sympathetic accompanist. C. E. R.

Faith Epstein, pianist, May 4, E—Youth came into its own when Faith Epstein, 17-year-old pianist, played at Carnegie Chamber Hall and received the plaudits of the audience. She is a gifted, serious musician whose progress is easily noted since her debut appearance last season. Since Miss Epstein is well past the "prodigy" age, there is no doubt that she has both the talent and ambition to become a fine artist. Her present assets include a musicianly approach, sensitivity, a winning personality, and a "big" talent. The program listed Mozart's Fantasia in D Minor and Sonata in B Flat; Brahms' Rhapsodies in B Minor and G Minor; and the Debussy Preludes, Book I. M. W.

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HARPIST-COMPOSER

Severino Gazzeloni Scores in Flute Program

A program that ranged from moderate to extreme modernism was given by Severino Gazzeloni, flutist, from Italy, who made his New York debut at the New School for Social Research on the evening of May 13. The program itself was one of great difficulty, and this was disposed of in a way to cause wonder. The more conservative numbers included Debussy's "Syrinx" and Frank Wigglesworth's "Lake Music," while the more advanced examples were Varèse's "Density 21.5," a "Sesquenza" by Luciano Berio, and Bruno Maderna's "Musica in due dimensione," which included sounds produced on a tape recorder. Frederic Rzewski was an effective piano partner. D. E.

THE LIVING THEATRE

New Piano Music: David Tudor, at the Living Theatre, March 28, E—Mr. Tudor was undoubtedly the most phenomenal part of this informative (and perhaps appalling) insight into the European avant-garde. The pianist is known for his specialization in contemporary music, and in this concert he revealed a new school of piano writing which presents the piano as the toy of experimenters and lunatic-fringe explorers once again. The instrument served Chopin, Liszt, Debussy and Bartok to pioneer new ground, and now, after a period of abeyance, the piano is coming into new life with the composers of the post-Webern "Fragmentation" school, many of whom are workers in electronic music.

By comparison with what was to follow, the first half of the program was on a fairly civilized basis. Recent pieces by Kurt Schwertsik, Cornelius Cardew, and Gottfried Koenig made emphatic use of long silences and long-held notes, and the listener might be forgiven if he found these the most attractive portions of the discourse. Bo Nilsson's "Quantitaten" (1952) used electronic prolongation of piano tone, significantly altering the tone character.

Sylvano Bussotti's "Five Piano Pieces for David Tudor (1959)" are an outrage upon musicianship, taste and a good Steinway. During the artist's frenzied endeavors to render this work, he was required to "tickle the ivories" with or without sound, grab the strings inside, slam the lid, hit the piano case, and for one specially violent portion, the pianist donned gloves! After this the two classical composers of the group, Stockhausen and Evangelisti, in pieces written between 1954 and 1956, sounded like Brahms. P. D.

David Tudor, pianist; **New Piano Music by John Cage and Christian Wolff,** April 4, E—Mr. Tudor's second concert comprised works which developed the extremist side of what we had heard the previous week, thus illustrating in miniature a principle of musical history. John Cage was represented by "Music for Amplified Toy Pianos," (1960), "Solo for Piano with Fontana Mix" (1959), "Winter Music," (1957) and "Music Walk," (1958): Christian Wolff by "For Piano with Preparations" (1958) and "For Pianist" (1959).

It was a remarkable evening—ending at 11:30—which again drew a full and enthusiastic house. Mr. Cage appeared as a continuing pioneer of an enlarged concept of music dependent upon the incidences of chance. The apparatus of his music is various: it includes four tape-recorders; amplifiers; any conceivable treatment of the piano, inside, outside or underside; even cough-like noises from the assisting composer; two radios; and exits and entrances on the part of the performers. The lengthy silences in the works ensured that all external noise was drawn into the fabric of this extended music, and the whole thing took place in an atmosphere of ritualistic earnestness.

The movements of Mr. Tudor became acceptable as part of the total music involved. However much the implements of science are used, this work is exceedingly human—unlike pure electronic music—in a manner related to the experimental theatre of "The Connection." There were moments when it undeniably created a powerful aesthetic experience. P. D.

Recital for Two Pianists: David Tudor and Toshi Ichiyanagi, April 11, E—This program contained four works, each played twice. Such is the nature of the musical language employed and the type of minimum control exercised by the composers, that the audience in effect heard eight works. All of them were more satisfactory in their first—and usually shorter—versions. As in some of the music previously heard at these concerts, the composer gives the performer merely a graphic design, or other simple instructions, to play from. Hence in some works not a single note is prescribed—merely directions, interpreted at the performer's discretion, leaving him the widest freedom of choice in anything that has yet claimed to be music.

Cornelius Cardew, Christian Wolff and Toshi Ichiyanagi were the composers represented. Toshi Ichiyanagi joined forces with David Tudor, as most of the works were for two pianos. Cardew's piece was memorable for isolated occurrences of simple intervals, and Ichiyanagi's work had delicacy and some sound effects traceable to Oriental music. The nearer the sound is to, say, a piece by Stockhausen, the more upsetting is the almost total lack of control the composer has. From this point of view this evening's program was less satisfactory than the previous one where John Cage made the greatest impression using an extended technique in an extended conception of musical sound.

The final work—Poem for Chairs, Tables, and Benches etc. by La Monte Young—proved a light concluding number, with the performers outside the hall and the audience inside. It was the *reductio ad absurdum* of the new style. P. D.

Independent Managers Elect

The Independent Concert Managers Association, at its annual meeting, elected the following officers for the coming year: Herbert Barrett, president; Kenneth Allen, Jr., and Henry Colbert, vice presidents; Edna J. Giesen, secretary; and J. H. Meyer, treasurer.

In addition to the officers, the directors of the Association are Herbert Barrett, Kenneth Allen, Jr., Henry Colbert, William Stein, Eastman Boomer and Cleon Cosmetto. The association accepted Sol Hurok into membership.

REVIEW OF RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Peter Dickinson, Ralph I. Friedman, Richard Hall, Russell Kerr, T. W. Thompson

MONAURAL

SYMPHONIC SCORES

Schubert: "Unfinished" Symphony. **Mozart:** The "Great" G Minor Symphony. **Leopold Ludwig** conducting the LONDON SYMPHONY ORCHESTRA. HiFi Long Play LPBR 6046, Everest.

The performance of the Schubert is warm and sympathetic, and the melodies have a truly lyrical flow. The same cannot be said of the Mozart Symphony. This work receives a heavy and sometimes ponderous interpretation. The orchestra seems too large and the texture sounds Brahmsian, although the performance is rhythmically precise at all times. There is lacking that quality of refinement which makes the magic of Beecham's version of this work. The sleeve-notes would be more use to the average listener if they offered some information about the music, instead of the circumstances in which it was written. The sound is generally satisfactory. P. D.

Stravinsky: "The Rite of Spring." SIR EUGENE GOOSSENS and the LONDON SYMPHONY ORCHESTRA. Everest, Hi-Fi Long LPBR 6047.

This is not one of Goossens' most satisfactory recordings. The work, which made and broke traditions at the same time, requires a positive and relentless approach. The London Symphony orchestra, while fairly creditably rendering the score, gives the impression that they are playing a pastorale most of the time. The ruthless quality, present in the primitive reiterations, the violent sforzandi, and the rhythmic oscillations, is diluted to the point of falsifying the music. Some tempi are too slow and some are too fast: often rhythmic details of the score are confused, although this is sometimes inevitable in view of the complexity. The quality of the recording is good. P. D.

Rimsky-Korsakov: "Scheherazade," Op. 35. SIR EUGENE GOOSSENS with the LONDON SYMPHONY ORCHESTRA. Everest, Hi-Fi Long LPBR 6026.

This is a satisfying and successful performance, where there is real feeling for the eloquent and highly-colored score. Hugh Maguire is an accomplished violin soloist, but he troubled me with his intonation of one sixteenth-note in the ubiquitous solo violin figure. The performance as a whole is more distinguished in its general picture than in its detail. There are a few incidences of imprecise ensemble, but these are minor in the face of Sir Eugene's stirring interpretation. P. D.

Dvorak: "New World" Symphony (No. 5 in E minor). VLADIMIR GOLSCHMANN with the VIENNA STATE OPERA ORCHESTRA. Vanguard Demonstration Record SRV 114 Monaural.

This is a satisfactory recording, with nothing particularly new to add to existing versions. Mr. Golschmann's tempi are near those marked, although the first movement might be preferable without the ritard for the second subject. The Largo achieves a genuine serenity which has a spatial dimension rarely found in routine performances of this long-suffering movement. The quality of the monaural recording seems excellent. P. D.

"BOHEME" WITH TEBALDI

Puccini: "La Boheme" complete. RENATA TEBALDI, CARLO BERGONZI, GIANNA D'ANGELO, CESARE SIEPI, RENATO CESARI, FERNANDO CORENA, PIERO DE PALMA, ATTILIO D'ORAZI, GIORGIO ONESTI; CHORUS AND ORCHESTRA OF THE ACCADEMIA DE SANTA CECILIA, ROME, conducted by TULIO SERAFIN. London A4236.

It is hard to imagine a more beautifully integrated and well sung performance of this opera. To these ears it is the finest "Boheme" now on records; and one of the most notable of its many virtues is the degree of empathy achieved by aural means alone. Serafin has blended all elements into a superb performance which actually gives new meaning to this often-heard opera. Tebaldi never sounded better, and Bergonzi is a revelation as Rodolfo. The sound is superb. T. W. T.

BIKEL IN FOLK SONGS

BRAVO, BIKEL!: **Theodore Bikel,** TOWN HALL CONCERT. Electra 175, Monaural. More correctly, this record was gleaned from on-the-spot recordings of *two* Town Hall recitals, which we are told were sold out a few days after announcement. The reasons for such enviable success are obvious with the first hearing. The abundantly talented Mr. Bikel regales the listener with folk songs from America, Russia, Israel, Spain, Mexico, Serbia, Scotland, France, Hollywood and New York's Fourteenth Street. All are delightfully performed in the native tongues or dialects. The biggest treat comes at the beginning of the second side with a professorial recitation of Robert Nathan's archaeological satire "Digging The Weans." If the ethnic purist might raise an eyebrow at some of Bikel's material or delivery, no one can dispute the enormous entertainment value of his work. R. I. F.

STEREO

DORATI LEADS TCHAIKOVSKY

Tchaikovsky: MARCHE SLAV, OP. 31, FRANCESCA DA RIMINI, OP. 32, WALTZ AND POLONAISE FROM "EUGENE ONEGIN," MINNEAPOLIS SYMPHONY ORCHESTRA, ANTAL DORATI, CONDUCTOR. Mercury SR 90201 (stereo).

These big and demanding orchestral works, quite apart from their intrinsic interest (none is worn out except in the shape of arrangements), form a fascinating vehicle for demonstrating the undeniable excellence of Mercury's "Living Presence" technique, which was impressive monaurally and is, quite reasonably and quite honestly, doubly impressive stereophonically. As everyone knows, "Francesca da Rimini" is a tone-poem based on the same subject—the tragic love between Francesca da Rimini and Paolo Malatesta in the 13th century—as Liszt's "Dante Symphony," about which Saint-Saëns once observed, "Either of them is worthy of Dante and as regards noise, both leave nothing to be desired." As regards enthusiasm and accuracy of performance, and faithfulness of reproduction, this disc also leaves nothing to be desired. J. L. B.

"DAPHNIS" BY MONTEUX

Ravel: "Daphnis Et Chloe" (Complete Ballet). LONDON SYMPHONY ORCHESTRA AND CHORUS OF ROYAL OPERA HOUSE, COVENT GARDEN (Chorus Master, DOUGLAS ROBINSON), PIERRE MONTEUX, cond. London CS 6147, Stereo.

Monteux conducts the complete score, with chorus, in my opinion, the only way to hear this fantastic music. The modern record catologue would be incomplete without this reading by Monteux. The result is sensuous, impassioned, strident, hot, cold, and calmly lukewarm—all at their appropriate times. In short, a completely definitive interpretation. In an atmospheric work of this kind, the spatial advantages of good stereophonic engineering are especially effective, notably in the background placement of the chorus. R. I. F.

'CELLO NOVELTIES BY PIATIGORSKY

Stravinsky: "Suite Italienne"; **Debussy:** Sonata No. 1 For 'Cello And Piano; **Busoni:** "Kleine Suite," Op. 23; **Foss:** "Capriccio," GREGOR PIATIGORSKY, 'cellist, LUCAS FOSS, pianist. RCA Victor LSC-2293, Stereo.

The "Suite Italienne," derived from Stravinsky's "Pulcinella" Suite, is not a particularly grateful work for the 'cello,

NEW RECORDINGS REVIEWED

KHACHATURIAN: Suite from "Gayne" KABALEVSKY: Suite "The Comedians"; Vladimir Golschmann conducting the Vienna State Opera Orchestra. Vanguard Stereolab, SRV-113 SD.

SPANISH FOLK SONGS: Vol. 11. Germaine Montero, with orchestra conducted by Salvatore Becarisse. Vanguard VRS-9067.

OUT OF THE GHETTO: Songs of the Jews in America; Leon Lishner, bass; Lazare Weiner, piano. Vanguard VRS-9068.

BIRTH OF THE BAROQUE: consort of viols of the Pro Arte Antiqua of Prague, Karl Nurmela, baritone. Recorded under auspices of The Bach Guild. Vanguard BG-591 (monaural), (also on Vanguard Stereolab. BGS-5019).

ELMAN: JUBILEE RECORD, celebrating 50 Years in violinistic triumph, with Joseph Seiger, pianist; Vanguard VRS-1051, monaural (also available in Stereolab, Vanguard VSD-2048).

GILBERT AND SULLIVAN: Iolanthe, Elsie Morison, George Baker and other soloists; Glyndebourne Festival Chorus, Pro Arte Orchestra, Sir Malcolm Sargent, cond. Angel 3597 D/L (35781-82) (stereo).

BRAHMS: Hungarian Dances. DVORAK: Slavonic Rhapsody No. 3, Scherzo Capriccioso. Royal Philharmonic Orchestra, Rafael Kubelik, cond. SG 7209 (stereo).

HAYDN: Quartet in C major, Op. 75, No. 3 ("Emperor").

MOZART: Quartet in C major, K. 465. ("Dissonant"). The Paganini String Quartet. Kapp KCL-9045 (monaural).

BRAHMS: Sonata No. 2 in E flat for clarinet and piano, Op. 120. Trio in A minor, for clarinet, 'cello and piano, Op. 114. Gino Cioffi, clarinet; Samuel Mayes, 'cello; Ralph Berkowitz, piano. Boston Records B-214 (monaural).

BILLY JIM LAYTON: String Quartet in 2 movements. Claremont String Quartet. ROBERT MOEVS: Sonata for Piano, Joseph Bloch, pianist. Composers Recordings, Inc. CRL-136 (monaural).

GRIEG: Piano Concerto in A minor. LITOLFF: Scherzo from "Concerto Symphonique", Op. 102. Peter Katin, pianist; London Philharmonic Orchestra, Colin Davis, cond. Richmond B 19061 (monaural).

PROKOFIEV: Suite from "The Love for the Three Oranges". Scythian Suite, Op. 20. St. Louis Symphony, Edouard Van Remoortel, cond. Columbia ML 5462 (monaural).

BEETHOVEN: Piano Sonatas No. 8, Op. 13 ("Pathetique"); No. 14, Op. 27, No. 2 ("Moonlight"); No. 21, Op. 53 ("Waldstein") and No. 23, Op. 57 ("Appassionata"). Orazio Frugoni, pianist. Vox PL 11-570 (monaural).

and does not come off too well in this performance. On the other hand, the Debussy Sonata, certainly the most important composition on this recording, receives a performance by both artists that is sensitive and probing in its depth. Piatigorsky's affection for the piece is much in evidence. The Busoni and the Foss receive equally felicitous treatment, with the latter proving to be an appealing addition to the 'cello repertoire. The sound has concert hall perspective. R. I. F.

CURZON IN "TROUT" QUINTET

Schubert: Piano Quintet In A Major ("The Trout"). CLIFFORD CURZON, pianist, with members of the VIENNA OCTET. London CS 6090, Stereo.

It took several hearings to decide why I was uncomfortable with this performance. It is sensitive and delicate to a fault, but the ensemble, instead of being relaxed and free-flowing, is finally stiff and self-conscious. The Presto is fast and hard; the statement of the "Forelle" theme is almost cute; and dynamics from pianissimo to fortissimo seem frequently to be forced. Every one of the performers is a distinguished musician, but this apparently does not assure a good ensemble. The stereo sound is very good. R. I. F.

VIVALDI BASSOON CONCERTOS

Vivaldi: Four Bassoon Concertos (No. 8 in F; No. 13 in C; No. 14 in C Minor; No. 17 in C). SHERMAN WALT, BASSOON, AND THE ZIMBLER SINFONIETTA. RCA Victor LSC-2353, Stereo.

More concertos by the versatile and prolific "Red Priest," this time for bassoon and strings. Vivaldi was no casual experimenter for this much maligned double-reed instrument, for he is responsible for some thirty-seven-odd manuscripts recently brought to light for the instrument. His respect for the melodic and song-like qualities is apparent throughout the four works reproduced on this record. It is a pleasure to listen to the playing of Mr. Walt, who is first bassoonist of the Boston Symphony, and the Zimbler ensemble accompanies with taste and elegance. R. I. F.

DVORAK AND SMETANA EXCERPTS

Dvorak: SLAVONIC DANCES (OP. 46 AND OP. 72 COMPLETE(. **Smetana:** OVERTURE, POLKA, FURIANT, DANCE OF THE COMEDIANS FROM "THE BARTERED BRIDE," MINNEAPOLIS SYMPHONY ORCHESTRA, ANTAL DORATI, CONDUCTOR. Mercury SR 2-9007 (stereo, 2 discs).

Clair van Ausdall, musical director of the recording sessions for this splendid and extensive release, has prepared some excellent notes for this issue. First she relates the story of Dvorak's friendship with Brahms, which friendship, together with the real admiration Brahms had for Dvorak's works, led the older composer to introduce enthusiastically the younger (and poorer) one to the publisher Simrock. When Op. 72 appeared, Simrock paid Dvorak 300 marks for the set. The popularity of the music made a fortune for Simrock. "It is interesting to recognize here," observes Miss Van Ausdall, "an evidence of other than musical growth: Dvorak demanded, and was paid, 3000 marks for the second set of dances, having learned more in the passage of eight years than just a neater calligraphy."

Altogether there are sixteen pieces, and their freshness and variety (each one is a different kind of dance), together with the opulent, faithful sound of this release, presage continuing popularity today. It is particularly gratifying to hear the two sets together, instead of the most popular, unrepresentative, selections. Taken with the brilliant and rollicking Smetana selections, they provide a colorful facet of Czech music. Bravo! J. L. B.

BY THE RUSSIAN "FIVE"

Borodin: SYMPHONY NO. 2 IN B MINOR. **Rimsky-Korsakov:** CAPRICCIO ESPAGNOLE, OP. 34; TSAR SALTAN MARCH. LONDON SYMPHONY ORCHESTRA, JEAN MARTINON, COND. RCA Victor LSC-2298 (stereo).

If we are to judge from the interpretations on this disc, Jean Martinon has a genuine affinity for the music of the Russians. This is an exciting performance of the colorful and evocative Symphony by the physician-composer, Borodin. The playing of the Borodin and the accompanying Rimsky-Korsakov Capriccio are further enhanced by some of the finest sound engineering I have heard on stereophonic records. Commendation must also go to the outstanding solo work by the violin, clarinet, flute, oboe, percussion, and in fact all in the Capriccio Espagnol. R. I. F.

ELMAN AND GOLSCHMANN

Khachaturian: CONCERTO FOR VIOLIN and ORCHESTRA. **Saint-Saens:** INTRODUCTION AND RONDO CAPRICCIOSO, OP. 28. MISCHA ELMAN, violin; VIENNA STATE OPERA ORCHESTRA, VLADIMIR GOLSCHMANN, cond. Vanguard VSD 2037, Stereo and Monaural.

These are performances with all of the masterful Elman characteristics: warm, lyric sound, crisp and incisive touch of the bow, and a distinctively individual concept of the music. For these aureate qualities one must also prepare to accept certain excesses in tempi changes, rubato, and dynamics. Elman enjoys playing this music, and for those who can appreciate this timeless artist, this recording has many rewarding moments, particularly in the slow movement of the Khachaturian. R. I. F.

BACKHAUS IN BEETHOVEN

Beethoven: CONCERTO NO. 3 FOR PIANO AND ORCHESTRA IN C MINOR (Opus 37). WILHELM BACKHAUS (piano), THE VIENNA PHILHARMONIC ORCHESTRA, HANS SCHMIDT-ISSERSTEDT, COND. London CS 6094 (stereo).

For validity alone, there is much to commend in the Backhaus conception of the music of Beethoven. It is Germanic in its solidity and strength, and Romantic in breadth and brilliance. He plays the second movement with singing tone and flowing line, but without the Chopinesque style favored by so many pianists. Beethoven was the most universal of composers. There are many roads to the truth of his art. The decision of the moment must rest with the cogency of the performer and the preference of the listener. The collaboration of orchestra, conductor and soloist has consistency, and the recorded sound is satisfactory. R. I. F.

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CHRISTA LUDWIG IN LIEDER

A SONG RECITAL: CHRISTA LUDWIG, mezzo-soprano; GERALD MOORE, piano, in songs by Schubert, Brahms, Wolf, Strauss and Mahler. Angel Stereo 35592.

The Metropolitan's new mezzo-soprano, Christa Ludwig, is a highly gifted young woman, possessed of a magnificent voice which she uses with maturity of understanding and expression beyond her years. This record is a true recital, for it offers thirteen examples of the best (plus one or two second best) from the pens of five giants of the Lied. From Schubert through Mahler we have a wide field which Mme. Ludwig encompasses like a veteran. The richness and power of her voice are especially evident in Schubert's "Die Allmacht," and Brahms' "Liebestreu" and "Meinacht." Wolf's "Auf Einer Wanderung" displays her masterful reading of beautiful poetry. A certain amount of weakness in the lower range is a shortcoming in the "Sapphische Ode" and Strauss' "Die Nacht," but this should improve with the years. The artistry of Gerald Moore's accompaniments is almost legendary.

PIANO QUARTETS

Brahms: Piano Quartet In C Minor, Op. 60; **Beethoven:** Piano Quartet in E-Flat, Op. 16; **Schumann:** Piano Quartet in E Flat, Op. 47. THE FESTIVAL QUARTET: SZYMON GOLDBERG (violin), WILLIAM PRIMROSE (viola), NIKOLAI GRAUDAN ('cello), VICTOR BABIN (piano). RCA Victor LSC-6068, Stereo. (Two records).

There is an interesting similarity in the history of these three works. Each of the composers seemed to have some reservation or dissatisfaction with them in conception or final form. The Beethoven opus 16 was originally conceived as a piano and wind quintet, to be later revised to the present form under Opus No. 75. Schumann struggled with balance, and was only partially successful in moderating the prominence of the piano. Brahms made the C minor an object of apology and self-criticism for two decades. One who listens to these magnificent performances by the Festival Quartet, however, should have no deterrent to his pleasure. R. I. F.

VAUGHAN WILLIAMS RARITIES

Vaughan Williams: Symphony No. 8 in D Minor. Partita For Double String Orchestra. LONDON PHILHARMONIC ORCHESTRA, SIR ADRIAN BOULT, cond. London CS 6078, Stereo.

The Eighth Symphony of Ralph Vaughan Williams bears little resemblance to accepted symphonic form or concept. It is rather a *tour de force* for the various orchestral sections and has a likelier kinship with Bartok's Concerto for Orchestra. The second movement features winds alone, the third movement is for strings, and the fourth movement features the percussion.

Coupled with the lusciously absorbing Partita For Double String Orchestra, this record makes very good listening. The benefits of stereo are apparent in this recording, which was previously issued on monaural. R. I. F.

The RCA Victor albums of Poulenc's "La Voix Humaine" and Reiner conducting Strauss' "Don Quixote," reviewed in the May issue of *Musical Courier*, are not part of the Cetra-Soria series as stated. Furthermore, the art-documented booklets which accompany the Soria Series albums are not confined to a limited edition, but are part of each album sold to the general public.

VOCAL RECORDINGS

Mahler: "Songs of a Wayfarer," "Kindertotenlieder." MAUREEN FORRESTER, contralto, and CHARLES MUNCH, conducting the BOSTON SYMPHONY ORCHESTRA. RCA Victor Stereo: LSC 2371.

Miss Forrester, in recording these works, is treading in the steps of the late Kathleen Ferrier. But if one is tempted to make the comparison with her renderings, it is to credit of Miss Forrester for suggesting the parallel. In the "Kindertotenlieder" the latter singer achieves the wonderful luxuriant quality which is so characteristic of Mahler's individuality. Both the song cycles have the stamp of a first-rate artist immersed in the spirit of the music being performed. The ironic moods of the "Songs of a Wayfarer" are superbly portrayed. P. D.

Schubert Songs, Volume 2. DIETRICH FISCHER-DIESKAU, baritone, and KARL ENGEL, piano. Angel Records 35656 (Stereo).

A bicentennial tribute to Schiller, this recording is well worthy of one of the most distinguished singers alive today. Side 2 is taken up by a lengthy early ballad setting: this is an exciting song, with an enthralling plot, and its length is justified by some imaginative dramatic moments. The shorter songs on Side I show the artist's complete mastery of moods and styles in lieder. Karl Engel is the accomplished pianist, and the sound in this highly recommended recording is fine. Notes and text for the songs are supplied by William Mann. P. D.

CZIFFRA IN PIANO CONCERTOS

Grieg: Concerto In A Minor; **Liszt:** Concerto No. 2 In A Major. GYORGY CZIFFRA, pianist, PHILHARHONIA ORCHESTRA, ANDRE VANDERNOOT, cond. Angel S 35738, Stereo.

Cziffra approaches these concerti with an unblushing romanticism that is the character of the Liszt, and that most listeners wil prefer in the Grieg. In this type of interpretation, his pianism and imagination leave nothing to be desired. His technique glitters and thunders (with complete clarity), yet the tone and expression can be limpid and delicate wherever necessary. Orchestra and conductor understand the soloist's wishes to make a coordinated performance. The sound has presence and brilliance. R. I. F.

OPERAS

Bizet, "Carmen"; VICTORIA DE LOS ANGELES (CARMEN), NICOLAI GEDDA (DON JOSE), JANINE MICHEAU (MICAELA), ERNEST BLANC (ESCAMILLO), DENISE MONTEIL (FRASQUITA), MARCELLE CROISIER AND MONIQUE LINVAL (MERCEDES), JEAN-CHRISTOPHE BENOIT (DANCAIRO), MICHEL HAMEL (REMENDADO), BERNARD PLANTEY (MORALES), XAVIER DEPRAZ (ZUNIGA); ORCHESTRE NATIONAL DE LA RADIO-DIFFUSION FRANCAISE; SIR THOMAS BEECHAM, cond. Capitol SGCR 7207.

The Bizet opera under Beecham's direction is sung with a certain restraint. The reading suggests a concert performance, though it abounds in individual and characteristic treatment of the orchestral score, as is well remembered from Sir Thomas' performances at the "Met." Victoria De Los Angeles as Carmen sings with artistry, but to this listener she is poorly cast in the role, which needs a mezzo-soprano or contralto for true effectiveness. Janine Micheau, lyric soprano as Micaela, displays a rather pinched type of production, though her singing is otherwise of sympathetic quality. Nicolai Gedda is not at his best in this recording. Although his voice is equal to the demands of the role of Don Jose, his singing seems less than spontaneous. He does, however, achieve some lovely singing in pianissimo passages. Ernest Blanc as Escamillo displays the best French diction of the cast. L. R. T.

Donizetti, L'ELISIR D'AMORE; HILDE GUEDEN (ADINA), GIUSEPPE DI STFANO (NEMORINO), RENATO CAPECCHI (BELCORE), FERNANDO CORENA (DULCAMARA), LUISA MANDELLI (GIANNETTA), CHORUS AND ORCHESTRA OF THE MAGGIO MUSICALE FIORENTINO, FRANCESCO MOLINARI PRADELLI, cond. London OSA-1311 (stereo).

This delightful score is beautifully performed by an expert cast. There is a perfect balance between voices and orchestra. All the voices are flexible and the artists sing in tune. Hilde Gueden is at her best vocally, and Di Stefano's high point is the last-act aria "Una Furtiva Lagrima." Corena is also an expert exponent of the buffo role of Dr. Dulcamara, who purveys the bogus love potion. The others are acceptable in their parts and the conducting is capable. L. R. T.

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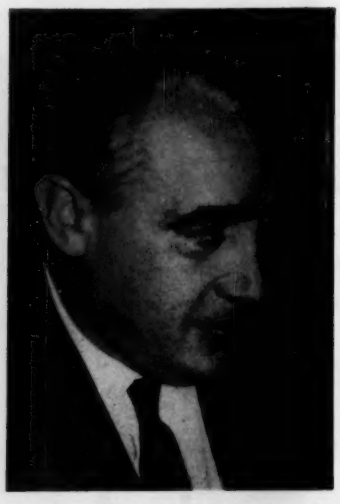
THE NATIONAL SCENE

Pianist and 'Cellist Win Merriweather Post Contest

For the first time in the five-year history of the National Symphony Merriweather Post Contest, judges awarded two first prizes of $2,000 each to the final contestants who performed with the Orchestra in a "Music for Young America" concert on May 10. David A. Brown, 17, of Salt Lake City, pianist, and Lynn Harrell, 16, of Dallas, Texas, 'cellist, received first prize awards as double winners in the contest to select "the outstanding young musicians in the country." As part of the top awards, the two will perform in guest solo appearances with the National Symphony next season. Third prize of $100 was awarded to Edward Auer, 18, pianist, of Hollywood, Calif., on May 9. Second prize was to have been $500, but was not awarded. The panel of judges, headed by composer Paul Creston, included Musical Director Howard Mitchell, Assistant Conductor Lloyd Geisler, Concertmaster Werner Lywen, and First Flutist Wallace Mann, all of the National Symphony. Twelve regional winners completed in the finals.

Mr. Harrell is the son of Mrs. Marjorie Fulton Harrell of Dallas, Tex., and the late Mack Harrell, baritone of the Metropolitan Opera. His mother, a concert violinist, is an artist-in-residence at North Texas State College, Denton. He is a student of Lev Aronson, first 'cellist of the Dallas Symphony, and has appeared as a soloist with that orchestra.

Mr. Brown is the son of Mr. and Mrs. Ralph A. Brown, Jr., of Salt Lake City. For the past three years he has been a student of Gladys Gladstone Rosenberg, of the University of Utah Music Department. In 1959 he received the Utah State Fair "Musician of Great Promise" Award.



CONSTANTIN SILVESTRI, *Rumanian-born conductor, will make his American debut at the Ravinia Festival concerts of July 12, 14 and 16. He is chief conductor of the Opera and Ballet Theatre and the Radio Symphony of Bucharest, and has made many guest appearances elsewhere in Europe.*

Chicago Plans Notable Summer Music Series

■ The Grant Park summer concerts and Ravinia Festival seasons, opening a week apart, June 22 and 28, respectively, are anticipated with high interest. Ravinia's three year contracts with Walter Hendl as Ravinia's first artistic director (instituted so successfully last season), and with the Chicago Symphony Orchestra, assures richer seasons on a sounder basis than were afforded formerly. Ravinia will present two American debuts—those of Constantin Silvestri, Rumanian conductor, and Polish soprano Stefanania Woytowicz; and seven Ravinia debuts—those of Rise Stevens; Jean Martinon, director of the Israel Philharmonic; Christian Ferras, violinist; Walter Susskind, director of the Toronto Symphony Orchestra; Jaime Laredo, violinist; John Browning, pianist; and Mary Costa, soprano.

Returning to the Ravinia podium will be Monteux (in his 19th Ravinia appearance), to conduct the opening week's concerts; Arthur Fiedler (July 2), Walter Hendl (July 5, 7 and 9) and William Steinberg (August 2, 4 and 6). Soloists making return appearances at Ravinia are Claudio Arrau (June 28 and 30), Byron Janis (July 5 and 7), Leonard Pennario (July 14 and 16), and Malcolm Frager (July 23 and 26).

Ravinia's special events this summer will include six jazz concerts during July—the Ahmad Jamal Trio; the Josh White concerts, and Louis Armstrong and his concert group.

The fine Arts Quartet (Leonard Sorkin, first violinist, Abram Loft, second violinist, Irving Ilmer, viola, and George Sopkin, 'cello) has been engaged for two concerts in the Ravinia Theatre on August 3 and 5; and the New York City Ballet will return for six performances in the Pavillion, Aug. 9-14.

■ The 26th consecutive season of Grant Park concerts on Chicago's downtown lake front will open its eight weeks' series with Joseph Rosenstock on the podium. Following his six appearances, others to appear will be Leo Kopp, Silvio Insana, Herman Herz, Martin Rich, Theodore Bloomfield, Julius Rudel, Milton Katims, Howard Mitchell, Irwin Hoffman and Alfredo Antonini.

Soloists engaged to appear with the Grant Park Symphony orchestra are Leon Fleisher, Vronsky and Babin, Ralph Votapek, William Masselos, Adele Addison, Eric Friedman, Stuart Canin, Tossy Spivakovsky, Lorin Hollander, Leopold Teraspulsky, Fritz Siegal, Roberta Peters and Jan Peerce, who will be heard at the final weekend concerts featuring Italian Opera. Other feature programs are the performance of the Verdi "Requiem" presented with The Apollo Musical Club and soloists Mary Curtis-Verna, Carol Smith, John Alexander and Norman Treigle at the concerts of June 25 and 26; a Rodgers & Hammerstein Concert Production featuring Bonnie Murray, Patricia Marand, Thomas Hayward, Norman Atkins and the Opera Guild Chorus; Excerpts from "Tosca" and "La Boheme," with the Chicago Park District Opera Guild; the Michaels Award Contest; An Evening in Vienna, with Phyllis Curtin, soloist; and a Lerner & Loewe Concert Production with Bonnie Murray, Jack Russell, Thomas Hayward and the Opera Guild Chorus. The Grant Park concerts are presented (free to the public) by the Chicago Park District, Walter L. Larsen, managing director and Edward Gordon, assistant manager.

■ Among the great pianists of our day, Rudolf Serkin has always been acknowledged the most intellectual, the most scholarly. But during the last few years he has been developing other qualities —chiefly those of poetry and sheer excitement. When a single artist can successfully combine a superb musicianship with breathtaking virtuosity and the deepest expressive communication, he virtually stands alone at the top. Serkin is certainly such an artist.

On May 1 he made the Schubert "Wanderer Fantasy," which can be tedious in lesser hands, into an exciting and top musical experience. He imbued the Beethoven Op. 109 Sonata with marvelous dignity and a monumental serenity. And he tamed with complete ease the ferocious difficulties of the Handel-Brahms Variations and focussed them into one big, beautiful outpouring of color and vitality. This was a magnificent recital, and the audience clamored for and received encores.

■ Fritz Reiner left May 17 with Mrs. Reiner for Europe by Air. The air journey will take the Reiners to Zurich for a brief visit with children and grandchildren. On May 23 Dr. Reiner begins rehearsals in Vienna, leading to recording sessions of Verdi's "Requiem" with the Vienna Philharmonic and the chorus of the Gesellschaft der Musikfreunde.

Soloists will be Leonie Rysanek, Giulietta Simionato, Jussi Bjoerling and Giorgio Tozzi. Late in June the Reiners will go to Italy for a month's vacation, then will return to their Westport, Conn., hove for the remainder of the summer.

■ Father Eugene O'Malley and his Paulist Choristers of Chicago, whom he has directed for 32 of their 56 years, filled Orchestra Hall, as they do annually for the late spring concert wrich benefits the choir's summer school camp. Each season one marvels at the beautiful tone quality, the musicianship and the understanding response of the 50 youngsters to the impeccable training of their distinguished conductor. His is the gift of the true teacher. There were tenors, counter-tenors and basses of quality to complement the whole. The program was built on 16th century polyphony of Bach, Palestrina, Byred and Lotti; songs of Rachmainoff, Gretchaninoff and Schumann, contemporary ones of Stanford and Jacob; German, English and Irish folk songs; with Zoltarieff's gay "Gypsy Song" as fillip. A number of encores were given.

■ Alexander Tcherepnin, one of the most articulate among contemporary composers, played a recital of his piano works in De Paul University's overflowing Center Theatre May 3. The program ranged from his early "Bagatelles," written as presents for "fete days" of his family, to a moving cycle entitled "Expressions" ("Entrance," "Fleeting Vision," "The Hour of Death," "At Dawn, Exit"), and "Hymn to Our Lady," both written in 1951. These and a strong, vivid Sonata (1918) which one felt the composer was impelled to write, a group of animal pictures (1945) named "Show Case," and "Message" (1926), comprised the program. Tcherepnin's music—whether some of the smaller forms, with their fantasy, or profound symphonic works, never fails to reflect the composer's vision, his musical intellect and rich creative gifts.

RUDOLPH GANZ *in the Salle d'Emile Blanchet at the Conservatory of Music in Lausanne, Switzerland, where a yearly scholarship is given by Ganz to his Alma Mater, as well as a Biennial Rudolph Ganz Award Contest for Swiss pianists (to be held in the fall of* 1960). *The Conservatory has established three studios as "Les Salons Ernest Schelling, Emile Blanchet, and Rudolph Ganz," each containing photographs and MSS., scores and personal items of the artists. The picture was taken in the studio of Blanchet, who was an intrepid mountain climber (as shown by his ice-pick on the wall) and climbed the Matterhorn with Ganz.*

■ Contemporary Concerts, Inc., one of Chicago's most enterprising chamber music organizations, presented for the last concert of its fifth series of all-contemporary music programs (May 17 in Fullerton Hall), a revival of Schönberg's "Pierrot Lunaire," not heard here since its first local performance in 1926; Bartok's Suite, Op. 14 (1914); a Chicago premiere of Ned Rorem's Sonata No. 2 (1950), well played by the gifted pianist Robert Howat; and Hindemith's Sonata for Viola, given an excellent performance by Irving Ilmer of the Fine Arts Quartet.

Schönberg's cycle of 21 poems, written for musical recitation and five instrumentalists, which has now become a classic of modern music literature, represents the composer as he abandons tonality, yet before introducing the 12-tone scale. The work was brought excitingly to life on this occasion by Herbert Zipper, the conductor, who had attended many rehearsals under the composer's direction in Vienna; Alice Howland, mezzo-soprano, whose dramatic and vocal gifts were so well suited to the difficult "song-recitative," in which the voice observes rhythm and pitch but follows the inflections of ordinary speech; and the expert instrumentalists Abram Loft (violin, viola), and George Sopkin of the Fine Arts Quartet ('cello); Louise Burge (flute), Chester Milovich (clarinet), and Gilbert Kalish (piano).

Two previous programs on Contemporary Concerts' late spring agenda were presented by the Fine Arts Quartet and the New York Woodwind Quintet in their first combined appearance in Chicago. Performances were given of Bernhard Heiden's Quintet for Horn and Strings; Quintet for Woodwinds by Gunther Schuller; String Quartet by Gardner Read; Sextet for Winds and Strings by Alvin Etler; and Bloch's String Quartet No. 5; Eight Etudes and A Fantasy for Woodwinds by Elliot Carter; and Octet for Woodwinds and Strings by Hindemith.

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Guest Conductors and Modern Works on Coast

San Francisco

■ Devotees of symphonic music found much to satisfy them here during March, April and the first weeks of May. Both guest conductors and Maestro Enrique Jorda demonstrated that the new sound produced by the refashioned San Francisco Symphony is here to stay, a fact which is gradually dawning on Bay Area audiences.

All the conductors made this evident in the procession of standard masterpieces, but it was particularly noticeable whenever important new works were presented. Thus, when guest conductor Bernard Haitink introduced the "Symphonic Variations" of Henk Badings at the concert of March 31-April 1, an especially lustrous quality of sound enriched this fascinating novelty.

None who heard the sumptuous performance of Verdi's "Requiem" under Jorda, the "Men and Mountains" of Carl Ruggles under Earl Bernard Murray, the expert manipulation of the orchestra when Georg Solti revived Bartok's "Concerto for Orchestra," and Jorda's sympathetic reading of the two new pieces by Emanuel Leplin, could doubt that the symphonic art is again rising in the Opera House. Leplin's two pieces, titled "Landscapes" and "Skyscrapers," are musically more solid than the somewhat programmatic implications of the titles suggest; they mix a mildly dissonant harmony with an atmospheric scoring in a highly individual way.

■ Across the Bay in Oakland, Gerhard Samuel continues to weld the Oakland Symphony Orchestra into a first-class music-making organization. The concert of April 12 centered around Lukas Foss' "Song of Songs" with soprano Lenoir Hosack as soloist, and the Fourth Symphony of Gustav Mahler, in which Hosack was again the soloist. Samuel's tenure has already shown us the wide range of his musical insights, for in a wide selection of styles found on this year's programs none has eluded him. In most cases he has been able to enlighten even case-hardened devotees of the exotic, as happened with Foss' masterpiece. Whether Miss Hosack was suited to the part is perhaps debatable, for occasional shakiness in her voice sometimes clouded her enunciation, but her musicianship is impeccable. In the solo sections of the fourth movement of the Mahler symphony one missed a certain note of nostalgia in her reading that is part of Mahler's magic.

Largest of all the organized audience groups in the world, the Los Angeles Community Concert Association brought its current season to an end with the presentation of the Cleveland Orchestra, with LEON FLEISHER *(left) as piano soloist. After the concert,* DAVID FERGUSON *(second from left), president of Community Concerts, Inc., and* MRS. HIDEO H. KODANI, *president of the Los Angeles Community Concert Association, were presented with an autographed album of the orchestra and Mr. Fleisher from Conductor* GEORGE SZELL *(second from right). At right is* A. BEVERLY BARKSDALE, *manager of the orchestra.*

■ A recent concert at the San Francisco Museum of Art was devoted entirely to the music of Kirke Mechem, young American composer now residing in Oakland. Mechem studied at Harvard with Walter Piston and Randall Thompson, and at Stanford with Leonard Ratner, Sandor Salgo and Harold Schmidt. The program included his Trio for oboe, clarinet and bassoon, performed by Merrill Remington, F. N. Bibbins and Raymond Ojeda, all members of the San Francisco Symphony; a cantata, "Songs of Wisdom" to Biblical texts, presented by the Stanford University chorus; four songs for voice and piano to texts by the composer's father, sung by baritone James Standard with Roy Bogas at the piano; and a Trio for piano, violin and 'cello, with Bogas, Willard Tressel and Mary Claudio. The two trios and the cantata received the most successful performances; the four songs need more preparation than one gathers this singer was able to give. Mechem's music, which is original and individual without being experimental, has a clarity especially refreshing in the two trios; it proves again the aptness of Schönberg's remark that "In the key of C there is still much good music to be written—the trouble is that most of us can't hear it."

At its third concert on March 18, the Composers' Forum presented Los Angeles pianist Leonard Stein in a recital of 12-tone piano music covering the repertory all the way from Schönberg's early opus 11 to fairly recent works by Pierre Boulez and Karlheinz Stockhausen. Stein is a remarkable musician and his performance of much of this music from memory was a remarkable feat, but the fact remains that there is as much variety in dodecaphonic music as in that of any other idiom, and Stein's continuously percussive tone quality eventually can become monotonous. In three groups of songs by Anton Webern, Stein was assisted by soprano Catherine Gayer and flutist Arthur Hoberman.

Of the many important recent Bay Area concerts, attention centered on the lieder program of Elisabeth Schwarzkopf at the University of California's Herz Hall on March 20, and the piano recitals of Jacob Lateiner and Roy Bogas, in the Oakland Auditorium Theater on March 26 and the Berkeley Little Theater on March 29, respectively. Lateiner's virtuosity was astonishing, but communication was best in the Chopin group; Bogas, an equally brilliant player, gave evidence of his musicality in a thoughtfully arranged and performed program.

JOSEPH BISKIND

Omaha Symphony Shows Gains under Levine

■ Increased interest, activity and prestige of the Omaha Symphony under the conductorship of Joseph Levine accounted for expanding musical availability in the Omaha Metropolitan area. During the 1959-60 season, the Symphony gave six subscription concerts. Among programmed works in the modern category were Stravinsky's "Petrouchka," Respighi's "Pines of Rome," Schönberg's "Verklärte Nacht," Ibert's "Divertissement" and "La Valse" by Ravel. Martial Singher, baritone, offered "A Shakespeare Evening in Music." Moura Lympany, pianist, was heard in the Beethoven Fourth Concerto, and

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A newly formed group, the Omaha Symphonic Chorus, made its debut in Handel's "Messiah" during the season, which was concluded in May with Verdi's "Requiem" performed by the orchestra and Symphonic Chorus. Soloists Irene Jordan, Mary MacKenzie, Robert Rounseville and Ara Berberian were heard in this work, which had the most enthusiastic response of any concert ever presented in this area.

Thursday mornings prior to the concerts saw Pre-Concert Discussions held for members of the Symphony Guild, where Mr. Levine analyzed the music to be played.

The Omaha Youth Symphony, established in 1959 under the tutorship of Mr. Levine and first players of the Omaha Symphony sections, was also active, giving some half-dozen concerts.

The Omaha Civic Opera Society staged "Hansel and Gretel" in December, "Carousel" in February and a double bill in May, including "Pagliacci" and "Quivera," an original folk opera in one act by Richard Valenti, director of the Opera Society.

Dick Walter Attractions, in addition to a number of dramatic events, brought to the area the Ballet Russe de Monte Carlo, Jose Greco's company, the National Ballet of Canada and the Georgia State Dancers. NORMAN F. FILBERT, JR.

Cleveland Orchestra Opens $900,000 Drive

■ With a performance of Bach's "St. Matthew Passion," conducted by Robert Shaw in his most dedvotional mood, the Cleveland Orchestra brought its 42nd season to a brilliant close. The work had three performances and was presented in Bayreuth style with an intermission for dinner between the two parts. This proved a most welcome innovation. Replacing the lamented Mack Harrell—for many years a cherished soloist at our symphonic concerts—was Calvin Marsh in the role of Jesus. Other soloists were Herbert Beattie, bass; Blake Stern and John McCollum tenors; Adele Addison, soprano, and Florence Kopleff, contralto. All were excellent in their respective roles, and the 200-voice chorus had an ethereal quality.

Preceding this finale, George Szell regaled his audiences with one of those offerings that is rarely matched for grandeur and exalted beauty: Wagner's "Meistersinger" Prelude, Schubert's C major ("Great") Symphony and a perfect interpretation of Beethoven's Fourth Concerto with Rudolf Serkin at the piano. It was a feast for a musical gourmet and the audience revealed as much with its ovations. Among the season's last symphony concerts, we heard Isaac Stern in an impassioned performance of the Tchaikovsky Violin Concerto and the young winner of many contests, Malcolm Frager, entrusted with the great "Emperor" Concerto of Beethoven. Although technically adequate, it was a rather pale performance of this heroic and towering work, which demands mature artistry.

■ Coinciding with its finale, the orchestra released information that it must have $900,000 during the ensuing three years for operational expenses. Raising this fund is primarily to be the responsibility of big business and industrial firms. The general public is generous in its contributions to the annual maintenance fund drives. The Women's Committee, under the efficient guidance of its president, the talented pianist Dorothy Humel, conducted an elaborate style show which cleared more than $10,000 last month, to be incorporated into the orchestra's maintenance fund.

■ Metropolitan Opera week was a triumphant success artistically and financially there can be no complaint: the guarantors were not called upon for any contribution. It would be difficult to accord the palm to a single artist or performance. Nearly everything was on a high plane of excellence. The newcomers created quite a stir. There was Elisabeth Söderström's Susanna in "Marriage of Figaro;" Lisa Della Casa as the Countess and as Saffi in "The Gypsy Baron"; also Frank Guarrera as Valentin and as Boccanegra. A stunning performance of "Butterfly" was offered by Dorothy Kirsten. Highlights musically were also "Andrea Chenier" and "Boccanegra": Richard Tucker, Giorgio Tozzi and Mary Curtis-Verna distinguished themselves. A new "Traviata," Anna Moffo was feted with ovations, and Barry Morell was a fine new Alfredo. Sumptuous settings and new costuming lifted these spectacles far above previous offerings. The poor relation was "Faust"—a return to traditional settings is recommended! The new conductors, Mitropoulos and Nino Verchi, were authoritative and exacting; Fausto Cleva's firm hand was welcome.

George London, with his elegance and magnificent vocal powers as Mozart's Don, and Cesare Siepi's volatile Figaro were a delight to eye and ear. Regina Resnik in her Gypsy role in "The Gypsy Baron" as well as Marcellina turned in exemplary characterizations, as also did Thelma Votipka and Mildred Miller—former Clevelanders—in their respective roles. Among the newcomers who created admiration were Anselmo Colzani, with his powerful baritone, in "Andrea Chenier," and Belen Amparan with her lovely voice. And the amusing Walter Slezak brought down the house as Szupan in "The Gypsy Baron." A unanimous vote for the return of this work next season was cast by an audience of 7500.

■ The Cleveland Philharmonic Orchestra, 70 professional and semi-professional musicians under the direction of its founder and permanent conductor, Karl Grossman of Western Reserve University, gave its last concert of the 23rd season at the WHK Auditorium. The program was an ambitious one: Barber's "First Essay for Orchestra," and Brahms' Second Symphony flanking the Liszt E flat Concerto. Soloist in the latter work was James Streem, graduate of Juilliard and this season joining the faculty of the Music School Settlement. His was a fine performance of a work which demands abundant technical facility and an awareness of lyrical values.

The Cleveland Chapter of the Society for Strings presented its second subscription concert to a sold-out house at Severance Chamber Music Hall. The winner of last year's Queen Elisabeth of Belgium award, Jaime Laredo (who was tutored by our concertmaster Josef Gingold and launched upon his career through the aid of the local Society for Strings) was heard in an absorbing recital running the gamut from Leclair through Mozart, Beethoven ("Kreutzer" Sonata), Herbert Elwell, Prokofiev and Saint-Saens-Ysaye. His marvelous command of the instrument, and his full-bodied tone were partnered by the fine cooperation of Ruth Meckler, pianist.

Dr. Kenneth Wolf, who has shown endowments in many fields, returned to his home city to display his musical gifts in a piano recital at the new hall of the Cleveland Library. His program ranged from Mozart through Beethoven, Brahms and his own Sonata (also for harpsichord) to Scriabin, Debussy and Paganini-Liszt. In contrast to his former modernisms in composition, the young physician-composer in his Sonata reverted to an earlier style which well becomes the harpsichord.

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Pittsburgh Events Include Novel "Wharf-side" Concerts

■ The Pittsburgh Symphony recently completed its 33rd season. The final event featured Beethoven's Ninth with the combined choruses from Carnegie Institute of Technology (Ronald Leich, director) and Duquesne University (Donald G. Wilkins, director). The soloists: Frances Yeend, Beatrice Krebs, David Lloyd and Kenneth Smith.

On the podium this season for the 20 pairs of subscription concerts were William Steinberg and associate conductor Karl Kritz, and guest leaders Sir Thomas Beecham, Paul Kletzki, Ronald Ondrejka, Stanislaus Skrowaczewski, Haig Yaghian and Arthur Fiedler. Under President Charles Denby, Manager John S. Edwards and Mrs. Paul G. Benedum, who heads the women's association, the orchestra now is in the middle of its yearly campaign for about $350,000. About three-fourths of the goal has been reached.

For next season the guest conductors will be Eugene Ormandy, Pierre Monteux and Carlos Chavez. There will also be a couple of American conductors (to be announced) and a roster of prominent soloists. Thus far the latter include Artur Rubinstein and Robert Casadesus, pianists; Nathan Milstein, Zino Francescatti, Joseph Fuchs and Leonid Kogan, violinists, and Roberta Peters, soprano. Ten afternoon events for young people wil continue the two one-hour series of identical programs, and there will be an extended tour. Several "Utility Concerts" will be sponsored by industrial organizations, and several free events sponsored by the City of Pittsburgh and Local No. 60. For its recording activity the orchestra has switched from Capitol to Everest Records.

■ Carnegie Tech Fine Arts Department presented a series of free contemporary music forums. These embraced music of Otto Luening and Vladimir Ussachevsky for tape recorder; of William Schuman; of Gunther Schuller, and of Paul Creston, all the programs being given at Carnegie Hall, with the composers discussing their works and answering questions. The Forums were financed by grants from the Howard Heinz Endowment, the A. W. Mellon Education and Charitable Trust, and from a trust fund of the recording industries obtained through the cooperation of Locals 60 and 471, A.F.M.

■ As regards plans for the summer, the Civic Light Opera Association of Greater Pittsburgh, William Wymetal, managing director, will offer eight musical shows at its Melody Tent from June 23 through Aug. 27. Each will run for two weeks. The list includes: "The King and I" with Betty White; "Annie Get Your Gun" with Jaye P. Morgan: "Show Boat" with Andy Devine; "Kismet" with Elaine Malbin; "The Pajama Game" with Julius La Rosa; "Brigadoon" with Earl Wrightson; "Rose Marie" with Stephen Douglas; and "South Pacific" with Jeanne Bal.

The American Wind Symphony under Robert Boudreau will open its water music concerts on its barge at the Allegheny River wharf on June 9. Now four years old, the group will give its first annual Three Rivers Art Festival (the confluence of the Allegheny and Monongahela rivers here forms the Ohio River). On June 12 the Wind Symphony opens its own season with the first of ten evening concerts extending through July. The 57 young musicians from music schools who comprise the Wind Symphony will give added wharf-side programs between concerts and at the end of the season from their floating stage in 19 towns and six states.

This enterprising group will include in its programs works commissioned from composer Hovhaness, Villa-Lobos, Robert McBride, Colin McPhee, Mario Kari and Leonardo Valasquez, and on July 4 will feature a novel concert including the Handel "Royal Fireworks" and works in fanfare form by Dupré Copland, Jacques Caterede and Louis Applebaum.

RALPH LEWANDO

Boston Proud of Symphony's Success in Japan Tour

■ Boston musical news made world news during this report period, as the Boston Symphony Orchestra chalked up huzzahs in its extensive tour of the Orient. From Japan, where the musicians were heard in 26 cities, come reports of sincere amazement at the opulence of sound, familiar to us, which they, in spite of their rich supply of fine string players, have not sought to achieve in as full a measure. Undoubtedly, the tour will cement the cultural relationship of the two hemispheres, which has already drawn scores of advanced musicians in the Far East to seek finishing training in the USA, much like our growing talents once flocked to Europe.

Back home in Symphony Hall (bedecked with its annual coat of apple green), Arthur Fiedler began his Pops series with a practically new orchestra, built around only twelve stay-at-home members of the Boston Symphony. It had not been the first time, quite, that the town was convassed and a crowd of professional and advanced student musicians rallied 'round. The brass and percussion sections seemed especially good, and strength in these ranks is strategic. For the Pops orchestra, like the London promenade group after which it was originally patterned, must defy a barrage of counterpoint to the tune of talk, clinking glasses and exploding corks. It is unusual when all the people stop to listen, and a double tribute to the artist who can make them want to.

This artist appeared in the very first concert, in the petite person of Mlle. Evelyne Crochet, the young French pianist who has been making herself heard a great deal in Boston this season. A recent protegee of Rudolf Serkin, she had already placed at Van Cliburn's side in the celebrated Tchaikovsky Competition in Moscow, and had to her credit a Epropean tour. She has whetted the Bostonian appetite for her brand of warm tone, clean lines, and thoughtful musicianship. Another Pops guest was Carmen Carrozza, the concert accordionist, appearing in the premiere of Paul Creston's Concerto for that much-courted and much-abused perpetrator of musical joys. The music disclosed lively rhythmic invention, which went far toward counteracting the harmonic categoricals of the bass push buttons.

■ Late Spring, of course, sees the return visit of the Metropolitan Opera, whose appearance this year was closeflanked by opera from the New York City Center, and Sarah Caldwell's Opera

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Group, from Boston. The "Met's" repertoire, again sternly traditional, included: "Andrea Chenier," "Faust," "Madame Butterfly," "Figaro," "Traviata," "The Gypsy Baron," "Simon Boccanegra" and "Il Trovatore." All in all, the performances ranged from acceptable to splendid, the latter including Dorothy Kirsten's Cho-cio-san, Anna Moffo's Violetta, Elisabeth Söderström's Susanna (her Boston debut), Jean Madeira's Azucena, and tenor William Olvis, who stood in for Richard Tucker in "Boccanegra."

The Opera Group's production of "Carmen" was rather assailed than hailed, first for its pre-curtain disappointment of replacing Rosalind Elias in the title role, and then (possibly therefore) for foundering in an unimaginative pall.

Two school festivals brightened the Spring scene. The first from the Longy Music School of Cambridge, is on the way to becoming a tradition. It led off with a tastefully distinguished program of Baroque and contemporary music by the staff and students of the school.

And the New England Conservatory gave its first annual festival, comprising four recitals and concerts, planned over a two-week period. Boris Goldovsky, of the Opera Department, led off with fine productions of Ravel's "Spanish Hour" and Puccini's "Sister Angelica." Then came a piano recital by Miklos Schwalb of the faculty. Daniel Pinkham, harpsichordist, Robert Brink, violinist, and Allen Barker, pianist, then combined for violin-harpsichord and violin-piano duos. The festival ended with a gala presentation of Mahler's Second Symphony in C Minor (the 'Resurrection'), with James Dixon directing the Conservatory orchestra and chorus. Mr. Dixon, a recent import from Iowa State University has a remarkable concentration and technical prowess, and a way of firing his students to outdo themselves.

ROBERT W. DUMM

Ft. Worth Lauds Opera And Brahms' "Requiem"

■ To undertake a choral work of such proportions as Brahms' "German Requiem" is a formidable task under any circumstances. To do so with a boy's choir—that is, to have the complete soprano and alto parts sung by boys' voices — seemed daring, indeed. But George Bragg, the capable founder and director of the Texas Boy's Choir, achieved results with his dedicated group which were magnificent, in full-bodied tonal balance and purity of style. This writer has never witnessed this great score in its entirety sung from memory, as was done by these young choristers, secure and unafraid.

They were effectively supported by a large men's choir from North Texas State College in Denton and by an orchestra of 60, all under the inspiring leadership of George Bragg. This young musician, who has led an orchestra only two or three times before, revealed commanding intellectual and technical authority throughout. The soprano solo seemed all too short in Frances Yeend's masterful interpretation. Miss Yeend's lovely, floating tones, her unfailing perceptiveness for pulse and phrase, make her an ideal choice for this kind of music. Ara Berberian sang the two baritone solos with dignity of style and a dark and sonorous voice of beautifully colored timbre, if some of the notes in the higher register were negotiated not without difficulty. A large audience at Will Rogers Auditorium gave all participants a standing ovation at the end of the performance, which can truly be called a memorable one.

■ The Fort Worth Opera Association's final production of the season, "Il Trovatore," was one of the finest in the 14 years of that growing organization. It takes four singers of great vocal resources to cope successfully with Verdi's exacting demands. Fortunately such a quartet of voices was at hand. Claramae Turner, with her sumptuous mezzo, is an outstanding Azucena. Her performance was imbued with stunning dramatic impact, and the vocal line had sustained beauty and lovely phrasing. Ellen Faull was a marvelous Leonora. Her gleaming high notes, captured with complete breath control, gave poignancy to a deeply felt conception of the role. Charles O'Neill, youthful American tenor, as Manrico, revealed a ringing voice of heroic timbre and vast range, despite slight deviations from pitch at times. With his finely etched portrayal of the Count Richard Torigi confirmed once more his distinguished artistry. Royce Reaves as Ferrando was most impressive in that relatively small part.

The chorus, so important in this opera, sang with *élan* and brilliance of sound. Each of the eight scenes had strongly evocative sets by Peter Wolf. Glynn Ross' excellent stage direction could have been influenced by the idea of Stanislavsky that "Operatic music must subordinate itself to the laws of the stage, and every stage performance is action." The authoritative craftsmanship of Rudolf Kruger, the conductor, gave due scope to all musical values. He elicited a quality of sound from the orchestra, limited in numbers, which would have done credit to any instrumental body in one of the world's large opera houses.

SERGE SAXE

THE TEXAS BOY'S CHOIR *at a recent performance of Brahms' "German Requiem" in Fort Worth. Left to right, in foreground, are* FRANCES YEEND, *soprano soloist,* GEORGE BRAGG, *conductor, and* ARA BERBERIAN, *baritone soloist.*

Dublin to Hold Second International Festival

The second Dublin International Festival of Music and the Arts will open at the Theatre Royal on Sunday evening, June 26, with soloists from the Paris Opera, the National Orchestra of Monte Carlo and Our Lady's Choral Society performing Berlioz' "Damnation of Faust."

The week will continue with appearances, among others, of the Radio Eireann Symphony Orchestra; Isaac Stern, violinist; the Hungarian pianist, Gyorgy Cziffra; and the Italian pianist, Tito Aprea. In addition, there will be nightly and matinee performances of Gilbert and Sullivan operas by the D'Oyly Carte Company, a chamber concert by the Prieur Ensemble on June 28 and a special program by Irish artists on July 1.

The 70-voice choir of the Aachen Cathedral will give a concert at the Gaiety Theatre on Sunday afternoon, July 3. That night the Festival Week will close with a performance in the Theatre Royal of Verdi's Requiem."

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ATTENTION — SINGERS

A complimentary copy of the song-aria "The Cosmic Christ" by Charles Haubiel will be sent to those artists and teachers of singing who make a request for same during the month of June.

This song (5½ minutes) was premiered in Carnegie Hall by Joseph Bentonelli (formerly of the Metropolitan Opera of New York) and has been programmed by Mary Bothwell (Town Hall recital): by Charlotte Ryan (soprano at the Metropolitan Opera) and many other artists. Orchestrations are available. Requests should be sent to:

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AUSTRIA

(*Continued from page* 16)

mantic idiom, and the orchestra's contribution is neglected. Most of the writing is a flat and lifeless dialogue. The audience reaction was disappointing. The applause was neither enthusiastic nor very poor, but the effort involved hardly deserved such an indifferent response.

Franz Salmhofer's "Ivan Tarressenko," which had a new production at the Volksoper, is a routine work, though the composer shows a certain degree of craftsmanship. The labors of Otto Fritz, the producer, and Stefan Hlawa, scenic designer, were also routine. The conductor, Argeo Quadri, and the singers tried hard to improve the effect of the work.

■ In the last few years three institutions that support contemporary music have been growing rapidly: Studio Vienna of the Austrian Radio, the Vienna Konzerthaus Gesellschaft, and not least Die Reihe, young modernist concert group.

The Austrian Radio this season gave four concerts in the framework of the Musica Nova festival in which 14 new scores were produced. The selection of works was interesting, rather than representative.

Michael Gielen, a specialist in modern music (who after Oct. 1 will succeed Sixten Ehrling as conductor of the Stockholm Royal Opera), first conducted Oliver Messiaen's "Réveil des Oiseaux," a simple work scored for orchestra containing a piano. This was followed by the best work of the festival, "Halleluja II" by Luciano Berio. Written for five groups of instruments, this work reveals the composer's skill in evoking rare colors and rhythmic effects. Peter Ronnefeld, young Austrian composer, did not fulfill expectations with his cantata based on poems by Gottfried Benn, scored for soprano, speaker, orchestra and double chorus. It was composed mainly of a few weak formal passages and unrefined crescendo-effects. The Vienna Symphony, which played not only under Gielen, but also under Miltiades on the following night, realized the scores pretty well, especially the complicated music of Berio.

The second evening brought another cantata, "Chant de Naissance" (text from St. John Perse) by Wolfgang Fortner, who must be ranked among the most productive German composers, through his recent works have been disappointing. The Austrian composer Irmfried Redauer offered a "tone-relation" under the title of "Curriculum," which met with a cool reception. This work—which could better be styled a "construction"—was rather loud and flat, and no personal style could be detected in it; it is a typical product of an eclecticist, who quotes jazz passages, draws inspiration from Stravinsky, Alban Berg, and other modern composers.

Ernst Krenek's opera "Karl V" was expected to be the climax of the festival, but it was not performed. His Piano Concerto No. 3 was, however, a highlight. It is somewhat reserved in style but creates a striking atmosphere. Charlotte Zelka, a Viennese pianist, played the solo part with admirable and suggestive artistry.

The last night of the festival presented Hanns Jelinek's Prelude, Passacaglia and Fugue, Op. 4, and an octet by Robert Schollum—works of average quality. Giselher Klebe, who in his Op. 15 set Goethe's "Römische Elegien" to music, proved again that he is one of the outstanding composers of modern Germany. His scoring for piano, cembalo, bass and speaker shows the hand of an artist, and the music supports the verses properly, illustrating and intensifying them, but never affecting the poetic substance.

The festival was concluded with the Violin Concerto, Op. 12, by Kurt Weill, a remarkable production, whereas Jelinek's "Preludio Solenne," Op. 26, and the "Symphonic Capriccio" for large orchestra by the French composer Philip Mohler lacked inspiration.

Karl Schiske presented his "Synthesis for Four Times Four Instruments," a work containing 25 tunes, which are performed by the various groups of instruments in any form that they wish. Since it lacks a final touch by the composer, it is mainly dependent on the will of the interpreters. "Le Petit Savoyard," a series of French songs by the Bavarian composer Wilhelm Killmeyer, is a nice little piece, but too poor to be given in such a festival.

■ The climax of the Konzerthaus Gesellschaft events devoted to modern music was a concert sung by the Vienna Kammerchor with the Kammerorchester accompanying under Hans Gillesberger's direction. The program was cleverly made and opened with a very concise, skillfully composed Mass by Poulenc. It was followed by Webern's First Cantata, Op. 29, for soprano, mixed chorus and orchestra, a masterpiece by one of the greatest modern composers. Later came three works by Schönberg—"Dreimal tausend Jahre," Op. 50a, for mixed chorus, and "De Profundis," Op. 50b, for a capella chorus, created a powerfully impressive effect. Schönberg completed these works not earlier than 1950. "Der erste Psalm," for orchestra, mixed chorus and speaker, was distinguished by true sentiment. In it the traditional tone of speech is convincingly replaced by the entirely different rhythm of the Hebraic language.

■ The activities of Die Reihe, which aims to popularize the latest works of the younger generation, and make them as well known as those of, say, Webern, Berg and Schönberg, has as its two directors Dr. Friedrich Cerha and Kurt Schwertsik. It is patronized by three organizations, and thus it was possible for it to overcome the financial difficulties that existed for it when it was started. Thus far this season we have heard three concerts.

The first was wholly devoted to the *avant-garde*. It included John Cage's Piano Concerto, Earl Brown's 'Cello Music, Kurt Schwertsik's Piano Pieces, Morton Feldman's "Extensions I," Sylvano Bussotti's Piano Pieces, Cornelius Cardew's "Two Books of Studies for Pianists," and Christian Wolff's "Music for Merce Cunningham." This program —and particularly the Cage Concerto—aroused audience disapproval. Compared with this, the other two concerts seemed of conservative quality. The second included Webern's "Four Songs," Op. 13, and his "Five Pieces for Orchestra," Op. 10, Bo Nilsson's "Frequences," the "Love Song" by Luigi Nono, Schönberg's "Piano Pieces," Op. 23, and "Four Little Choruses" by Schwertsik. This list was of greater musical importance. The third concert included works by Boulez, Cerna and König. Outstanding among the more recent works were Nono's "Love Song," Schwertsik's "Choruses" and Nilsson's compositions.

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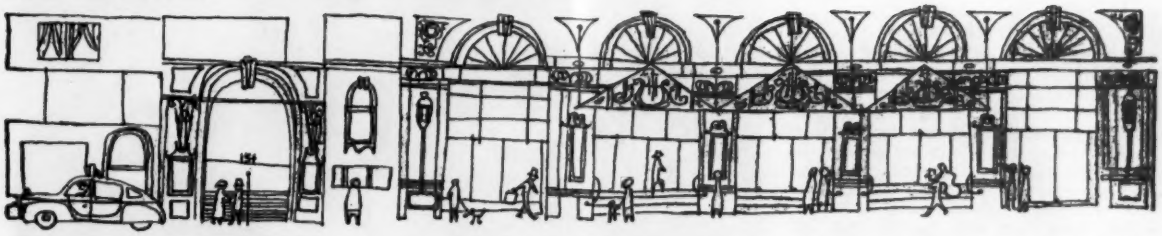

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•

A delightful reception was that given on May 12 at the Blue Room in Essex House by the Directors of Columbia Artists Management, Inc., in honor of the 25th anniversary of **Eugene List,** pianist, under this management. E. L. seems so young that it is hard to believe a quarter-century has flitted by since his first recitals, given at a fairly early age. The record of being under a single management for so long a time is one many other artists could emulate—or envy. Celebrities of music and the publishing world were present to pay their respect to the pianist, and his charming wife **Carroll Glenn,** the violinist.

•

Showing that all's well that ends well, **Aldo Parisot,** the Brazilian 'cellist, planned to return to Nashville, Tenn., on May 17 for a special television appearance with the Symphony Orchestra of that city. While he was performing with the organization last March 7, he was seized with an illness which prevented him from fulfilling the second date on the following evening. At first it was feared he might have had a heart attack, but it later proved to be a lung inflammation. During the seven days he spent in a local hospital, the people of the city were so kind and sent him so many gifts that he scheduled the later appearance under the baton of **Willis Page** in gratitude.

Fritz Reiner, musical director of the Chicago Symphony, flew to Vienna on May 17 to record the Verdi "Requiem" there with soloists and the Vienna Philharmonic Orchestra. Dr. and Mrs. Reiner will remain in Europe until late July. . . . **Nicolai Gedda,** Met tenor, is in Iceland, as a guest artist at that country's first art festival during early June, marking the tenth anniversary of the National Theatre in Reykjavik. . . .

•

Julius Katchen, American pianist, and Mrs. Katchen welcomed their first-born, a son, Stefan, on May 2. Mrs. Katchen is the former Arlette Patoux of Paris, and both she and the baby are doing well. The evening after the glad event, Mr. Katchen appeared as soloist at the Royal Festival Hall in London in the Tchaikovsky First Piano Concerto with Otto Klemperer and the Philharmonia Orchestra; in the Middle of May he left for a six-weeks' tour of the Far East and as soloist at the Casale Festival in Prades.

•

Doris Okerson, soprano of New York, a Juilliard graduate, who has been heard in opera and concerts, and Judge Martin Bry-Nildsen, Jr., of Washington, N. J., were married on May 26 at the home of the singer in Spring Lake, N. J. **Congratulations!**

•

Among tidings recently wafted along our Street—whose inhabitants are fleeing to festivals and other pastimes—was one from Bonn. This stated that Beethoven's birthplace was seriously damaged, and many of his autograph scores lost, when a 60-year-old pensioner named Botho von Sleegen set fire to the so-called "Bonn Room," which was completely burnt out. No motive for this heinous act was given by the man, who surrendered to the police.

It would be a nice act if some of our eminent artist folk were to raise a fund to restore the room, at least.

•

The specialist in terpsichorean footgear, **Margaret Carson,** calculates that 7180 dancing slippers were involved in the transportation of the **American Ballet Theatre** to Europe on May 12, for a six-month international tour including the company's first visits to Bulgaria and Russia. The tour opened in Lisbon, May 15 to 25, and takes in France, Belgium, Switzerland, Italy, Spain, Germany, Holland, Denmark and Greece, in addition to the two countries previously mentioned. ANTA sent the company over on the President's Special International Program for Cultural Presentations.

•

A welcome visitor to our offices was **Sonia Essin,** contralto, who recently gave a successful German lieder recital at the **Mannes College** of **Music,** and is planning song programs in other cities.

•

One of those announcements that seem concerned with the falseness of any reports that one is beating one's wife is the following screed from ASCAP: "The American Society of Composers, Authors and Publishers announces that **Max Dreyfus,** a charter publisher member and director of the Society and President of Chappell & Co., Inc., today authorized ASCAP to issue the following statement: 'I have not resigned from the ASCAP Board of Directors, and whatever misunderstanding there might have been had nothing to do with the salary of the President.'"

•

That far-traveling producer and music commentator, **James Fassett,** is off on another of his "World Music Festivals" tapings for CBS Radio and will visit 14 such centers. The series begins June 25 with a "pre-Festivals" program. This summer a newcomer to the series will be the Split, Jugoslavia Festival, to be broadcast Sept. 3. . . . Incidentally, the New York Philharmonic will return to CBS Radio for the 31st year next season, again on Saturday evenings. . . .

•

Something pretty active is the **Lucine Amara** Music Club, which issues a newsletter every now and then, and which recently contained tidings about the American soprano's recent appearances as Aida in Vienna. She also recorded "Cav" and "Pag" for British Columbia Records and sang nine concert performances of "La Forza del Destino" in Israel with **Richard Tucker, Giorgio Tozzi** and **Mario Sereni** as co-artists, **Erich Leinsdorf** conducting. . . .

•

One of the oddest happenings in the music world occurred when **Joseph Rosenberg,** a violinist from Brooklyn, about to embark on a flight abroad, made what he considered a facetious remark about the possibility of the plane's being "blown up by a bomb" and was apprehended by the Federal constabulary for creating a false scare. Be careful of your words, folks, says your GADABOUT

LETTERS

Credit Where Due

Dear Mrs. Trompeter:

In reference to your rewrite of the A. P. news dispatch about the Rudolf Firkusny concert in Manhasset [in Along Fifty-Seventh Street in the May issue], there are a number of details which were never reported correctly. However, as the "member of the concert committee" who "rushed forward," I feel it is only fair to tell you the truth in regard to your final question.

It was not "sabotage" for Firkusny or the Community Concerts, and it was certainly not the fault of the time-honored company who delivered and tuned the piano the afternoon of the concert! It was a "prank" of a Junior High School student who thought the school piano had been put on stage for a student assembly the next day. Intra-mural detective work brought confession from the culprit post-facto. Both Manhasset Community Concerts and High School not to mention myself (who am Vice-President of the former and Department Head in the latter) were embarrassed beyond words.

Mr. Firkusny was delightfully understanding, for which I shall be eternally grateful to him. It is probable that the student will never forget his "faux pas." But—*please* correct your implication of error on the part of the "piano mover or tuner." The fault, dear Brutus, was not theirs!

It has been a very real personal pleasure to receive the MUSICAL COURIER while I have been an officer of Community Concerts. The magazine is a delight to read as well as being most informative. May I express my sincere congratulations and appreciation on both content and format? Increased and always increasing professional responsibility over the years has forced me to cancel subscriptions to erstwhile beloved magazines. Somehow it has been easy to "replunge myself" into the COURIER the day it arrives and to put off perusing the educational publications, regardless of conscience. Thank you!

Sincerely,
(DR.) GENEVIEVE S. HARE

Admires Portrait

Bridgeport, Conn.

Dear Editor:

. . . I would like to compliment you upon the wonderful Tebaldi portrait as Tosca in your 1959 annual Directory, which I have cut out and framed for my studio collection.

May I take this opportunity to tell you how much my students and I enjoy every issue of the MUSICAL COURIER with all the valuable and enlightening information.

MADGE SPINELLI ATTANASIO

From a Publishing Executive

Editor, MUSICAL COURIER:

. . . MUSICAL COURIER is a great help to me every day. I depend to a large extent on the Directory in promotional efforts, particularly for our opera material.

Cordially yours,
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KING PAUL *and* QUEEN FREDERIKA *of the Hellenes greet* NICOLA MOSCONA, *Greek basso of the Metropolitan at one of the seven gala performances of "Faust" in which he sang Mephistopheles in a triumphant home-coming to his native city of Athens.*

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Composers of Five Music Schools Represented in Manhattan School Forum

INTERESTING examples of what the younger composers-in-training are accomplishing at five of our leading music schools were shown in a Composers Forum held at the Manhattan School of Music on May 6 and 7. The four guest schools participating with Manhattan were Hartt College of the University of Hartford, the Eastman School of Music of the University of Rochester, the New England Conservatory of Music, and Juilliard School of Music. Vittorio Giannini, head of the composition department at Manhattan School of Music, was the director of the forum, which included three concerts of chamber music and other works, and a fourth of orchestral scores played by the Manhattan Orchestra under the direction of Nicholas Flagello. Student musicians of the guest schools and from Manhattan School were heard in these five events.

A cross-section of music heard reflected the fact that present-day composition teaching in these schools does not reduce the students to "correct" practitioners of prescribed systems. There was a notable display of individuality in the various scores presented.

■ Some interesting light on the problems of younger composers today was shed in the round table discussion that took place on Saturday morning with Mr. Giannini as moderator. The participants were Ralph Satz, editor-in-chief of G. Ricordi Co., music publishers; Gid Waldrop, field representative for Ford Foundation; and Julius Rudel, general director of the New York City Opera

Mr. Satz discussed the problems that young composers find in having their works published. He said that publishers were often more favorably impressed by good press notices of performances than by merely examining the scores of a promising young creative artist. Mr. Waldrop discussed the Young Composers' Project of the Ford Foundation by which 25 such awards were made to young composers to function as writers of music not as teachers, in various high schools. Four of the composers chosen have already had works published, he said. It was agreed that, in order to accord with economic conditions in music, young composers must be practical in their writing. Mr. Satz advised them to compose for smaller ensembles, rather than for over-sized symphonic groups, and to send their scores to smaller community groups instead of conductors of major orchestras, who are deluged with new works. Mr. Rudel spoke of the Ford Foundation grant for the writing and production of American operas, under which the New York City Opera will premiere "Wings of the Dove" by Douglas Moore in the coming season. He suggested that composers find a good librettist before beginning an operatic score, as few have enough sense of the stage to write the books themselves.

■ The Forum presented a program of small chamber works on Friday afternoon in the school's recital hall. Hartt College was represented by a Quartet for Brass Instruments by Richard Provost, and Three Canzoni for String Quartet by Jose Carlos Oliveira, Juilliard contributed a Sonata for Piano by Dorothy Hill; the Fifth Piano Sonatina and "Sequiturs" for solo 'cello by Peter Schickele; a Sonata for Piano by Simon Sargon, and a "Composition for Jazz Ensemble" by Arthur Murphy.

On Friday evening a program of large chamber works in Hubbard Auditorium included a String Quartet (1959) by Philip Glass, of Juilliard; "Three Songs from the Portuguese" for mezzo-soprano and ensemble by Joan Williams, with Marilyn Turner as soloist, representing Manhattan School; a Wind Quintet by Stephen Cazale, representing New England Conservatory; and a Concerto Grosso for Nine Instruments, by William Karlins, of Manhattan School.

Saturday afternoon's list of small chamber works, in Hubbard hall, listed a Piano Study by William Smith, with the composer as soloist; a Solo Clarinet Sonata by George Faust, well played by Sherman Friedland, and a Trio by William Hubbard, all repersenting New England Conservatory. Manhattan School presented a melodically appealing Sonatine for Flute and Piano by Kerry Taliaferro, with Gary Sigurdson and David Heimer as the skilled performers; a strong unaccompanied Violin Sonata by Ralph Hollander, graduate student, who played his own work ably, and an expressive String Quartet by Peter Heim, who had an especially warm reception by the audience.

The final program of orchestral works that evening presented the Manhattan Orchestra under Nicholas Flagello in five large-scale works: a Suite for oboe, bassoon and strings by Willard Roosevelt, of Hartt College; a Piano Concerto by Lew Miller, of Manhattan School, played by Nelly Kokinos; a Symphony by Jerry Browder, of Eastman School; a Clarinet Concerto by Benjamin Gutierrez, a gifted Costa Rican student studying at New England Conservatory, which was performed by Sherman Friedland; and a Toccata for Orchestra by Theodore Newman of Juilliard School. The Forum was voted a success by the participants and by sizable audiences that attended it. R. K.

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CONDUCTORS

During his visit to Russia as conductor of the company from America presenting "My Fair Lady," **Franz Allers** was engaged by the Minister of Culture to conduct an all-American concert with the Kiev Philharmonic on May 28. . . .

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Karl Krueger is the founder and director of The Society for the Preservation of the American Musical Heritage, Inc., designed "to further greater knowledge and deeper understanding of the music of the United States from its beginnings in colonial days to the present." This non-profit organization has commissioned a series of 20 recordings of works, including unknown ones of colonial America and neglected ones of the 19th and 20th centuries, which will be made available without cost to universities, music schools, public libraries and other groups. . . .

For the last season under **Leopold Stokowski's** musical direction, the Houston Symphony is launching a drive to raise $270,000, half of its budget for 1960, by public contributions. The management recently mailed out an attractive facsimile of a recording, showing four phases of the Symphony's service—to the arts, to young people, to the community, and to the Houston trade area. . . .

Peter Jona Korn, American composer and correspondent for MUSICAL COURIER in Munich, conducted the Symphony Orchestra of the Bavarian City of Hof in an all-American concert on March 25, at which his wife, Barbara Korn, was piano soloist. . . .

The Halifax Symphony, under the musical direction of **Leo Mueller,** Austrian-born conductor who for 12 years was associated with the Metropolitan Opera is making annual tours to other Canadian cities. Mr. Mueller recently proposed to increase its usefulness by more participation in broadcast performances, and in providing concerts for school audiences under auspices of the province of Nova Scotia. . . .

Francois Jaroschy has been appointed conductor of the York (Pa.) Symphony Orchestra, to fill the vacancy created by the resignation of **Robert Mandell;** the orchestra will give five concerts, two children's programs and a "pops" event next season. . . .

Wilfrid Pelletier left for Europe on May 11 to conduct a seven-country survey of orchestras and music schools; the tour is being sponsored by the Government of Canada, where he conducts the Montreal and Quebec Symphonies, and in Turin he will have a recording session with Richard Verreau, Canadian tenor, for RCA Victor. . . .

The New Orleans Philharmonic Symphony will mark its 25th anniversary in 1960-61; among the events, the officials plan to bring the orchestra's first conductor, **Arthur Zack,** who conducts the Rockford, Ill., Orchestra, back as a guest for the opening concert.

Arthur Bennett Lipkin, American conductor, recently visited Japan. . . .

Otto Lehmann returned to New York after conducting "The Bartered Bride," the last presentation of the season by Renato Cellini's Experimental Opera Company of America in New Orleans.

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COMPOSERS

Edward MacDowell has again been nominated for the Hall of Fame at New York University, with voting to be announced after Nov. 1. . . .

CBS Television has commissioned **Gian-Carlo Menotti** to compose a play with music for presentation either as a 60- or 90-minute special program, and has *carte blanche* to choose his own subject and format of composition; the work is to be submitted not later than Feb. 1, 1961. . . .

Carlisle Floyd's opera "Wuthering Heights" had its first presentation by the Florida State University Opera Guild on May 13 and 14. Commissioned by the Santa Fe Opera, it was first produced by that group in 1958 and the following year by the New York City Opera and the Chautauqua Opera. . . .

Ernest Krenek's works were featured in a "Composer's Showcase" program at Circle in the Square, New York, on May 9; the composer conducted the U. S. premiere of his "Hexahedron for Chamber Ensemble" and was piano soloist in his "Sechs Vermessen," also accompanying Marianne Weltman, soprano in his "Six Songs." . . . The same place saw a program of "Jazz Profiles," presenting music of **Gunther Schuller,** on May 16. . . . **Karol Fahnestock,** American composer-pianist, presented 12 of his new piano works over Radio Station WUSU of Ohio State University on April 29, including two dedicated to Grant Johannesen and Wallingford Riegger. . . . The premiere of a Sonata for Violin Unaccompanied by **F. Goosen,** young American composer, was given by the Chattanooga Symphony, under Julius Hegyi, on April 26 in a "Music in the Round" concert. . . . Youthful **Linda Babits'** Concerto, titled "Western Star," which won the John Golden Award of $1000, has been recorded on Gold Leaf Records. . . .

Lewis Slavit, American composer and pianist, will make a tour of Canada in the coming autumn. He is also presenting a series of musicales at his studios in Brooklyn. . . .

"An Orchestra Primer," by **Theron Kirk,** Texas composer, was performed on four Cincinnati Symphony youth concerts recently; it was commissioned by James C. Pfohl for performance by the Jacksonville Symphony. . . .

Halim El-Dabh is composing a "Ballet of Lights," for orchestra and chorus, with texts in various languages, to be premiered on July 23 and repeated nightly in front of the pyramids and Sphynx; these will be floodlighted by the Egyptian Government for the occasions. . . . **Ulysses Kay** composed the score for a recent hour-long presentation of the "World-Wide 60" for WRCA-TV.

College Campus and Conservatory

JAMES ALIFERIS, *president of the New England Conservatory of Music, which is offering a series of special seminars this summer by* BRUCE SIMONDS, *on piano literature;* AKSEL SCHIOTZ, *noted Danish singer, on Lieder, oratorio and opera; and* GUSTAV LEONHARDT, *master classes in organ.*

Tanglewood to Premiere New Meyerowitz Opera

The world premiere of Jan Meyerowitz's one-act opera "Port Town" will be given on Aug. 4 as part of a "Gala Evening" to benefit the Berkshire Music Center at Tanglewood. Boris Goldovsky, who last season was on a sabbatical leave, will re-activate the school's Opera Department for the 1960 season of the Berkshire Music Center, extending from July 3 through Aug. 14. The summer opera presentations at Tanglewood will also include Puccini's "Suor Angelica" and Ravel's "L'Heure Espagnole," as well as several concerts of scenes from other works from the standard repertory and contemporary field.

This will be the third Meyerowitz work to be given at the Berkshire Music Centre, where the composer was formerly a member of the faculty. His "Simoon" had its first performance there in 1949, and his "Bad Boys in School" was sung there in 1953.

The Berkshire Festival concerts by the Boston Symphony will include a revival of Mozart's "Litany" (K. 243) on July 16, conducted by Hugh Ross. Charles Munch will include in the July 10 concert Bach's Cantata No. 4, "Christ lag in Todesbanden," in its local premiere. Fauré's "Requiem" will have its first Tanglewood hearing on July 22.

Guest conductors will include Pierre Monteux, leading one concert in each of the four final weekends. Debuts at the festival will be made by pianists Gary Graffman and Claude Frank; alto Freda Gray-Masse; bass David Lauren; violinists Ruggiero Ricci and Joseph Silverstein. There will also be six Wednesday evening recitals. Two programs will be sponsored by the Fromm Foundation of Chicago: on July 18 an all-Copland recital will be played by William Masselos, pianist, and on Aug. 1, Luciano Berio and members of the Boston Symphony will give a concert of contemporary chamber music.

Claudio Arrau will be heard in a Chopin Centenary recital on July 20, and will appear as soloist with Monteux and the orchestra on July 23. The Budapest Quartet will be heard on Wednesday evening, July 6; Claude Frank with members of the Boston Symphony on July 13; the Beaux Arts Trio of New York on July 27, and the Kroll Quartet on Aug. 10. Another event, not yet announced, will take place on Aug. 17 in the Wednesday night series. The usual Boston Symphony Friday night, Saturday evening and Sunday afternoon concerts will open in the Music Shed on July 8.

Heifetz to Hold Auditions for Master Violin Class at UCLA

Jascha Heifetz, Regents Professor of Music at the University of California, will conduct personal auditions from June 1 to 15 for his third master class in violin at UCLA. The class will begin in September and run for three and one-half months. Qualified students (under the age of 20) and auditors will be chosen. A number of scholarships are available, it is announced. Information about fees and auditions may be obtained by writing to the Department of General Instruction, University of California Extension, Los Angeles 24, Calif.

Princeton Will Hold Second Fromm Seminar

Princeton University is again to hold a seminar in advanced musical studies, beginning Aug. 15 next, under the sponsorship of the Fromm Music Foundation of Chicago. The directors will again be Roger Sessions, composer, and William Shubael Conant, professor of music at Princeton. Other composers who will be on the faculty are Milton Babbitt, Earl Kim, Elliott Carter and the Swedish composer Karl-Birger Blomdahl. Some 30 prominent younger composers will also be invited to participate.

The three-weeks sessions will discuss many problems of contemporary music. The Fromm Foundation Players, a group of eight, will be in residence and will play scores to be submitted by young composers. According to Paul Fromm, director of the Fromm Foundation, the sessions will consider, among other problems, the "isolation of young composers and performers from each other." The seminar is open to professional musicians who have recently completed their formal studies.

Symposium at U. of Kansas

■ The Second Annual Symposium of Contemporary American Music was presented by the **University of Kansas** School of Fine Arts May 2-5. Special guests were Bernard Rogers of the Eastman School of Music; Paul Hume, music editor of the Washington *Post;* Gail Kubik, composer; and the Fine Arts Quartet. Members of the Kansas City Philharmonic participated in the Symposium Orchestra under the direction of Robert Baustian. Forty-one MS. works in various media by composers from all over the United States were performed in the new Music and Dramatic Arts Building. The symposium closed with a performance of Bernard Rogers' "Africa" for orchestra. All evening concerts were broadcast "live" through the facilities of the University Radio Station.

Davenny at Yale

■ Ward Davenny, pianist and educator, has been appointed Associate Professor of Pianoforte Playing at the **Yale University School of Music,** Dean Luther Noss has announced.

Mr. Davenny, who holds music degrees from Yale and was a member of the Yale music faculty 20 years ago, will assume his new duties in July. He has been for the last six years Director of the **Cleveland Institute of Music,** and has been for the last four years pianist with the Albeneri Trio.

Martha Lipton for Indiana U. Faculty

■ Martha Lipton, mezzo-soprano of the Metropolitan Opera for the past 16 years, will join the **Indiana University** music faculty next fall as associate professor of voice. Charles Kullman, who has been on leave of absence this year to sing full time with the Metropolitan, will resume his duties next fall as professor of voice at the university. Also returning as a full-time member of the music school faculty next fall will be Hans Busch, stage director of the Metropolitan.

Summer musical events at IU will include six performances of Kurt Weill's "Street Scene," July 8-9, 15-16 and 22-23; and four of Rimsky-Korsakov's "The Golden Cockerel," July 29-30 and Aug. 5-6. The Beaux Arts Trio will be in residence and will give concerts on June 27, July 11 and 25.

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SCHOOL NEWS

■ Daniel Guilet, noted violinist and member of the Beaux Arts Trio, has been appointed to the faculty of the **Manhattan School of Music,** and will assume his duties in September. Mr. Guilet, a graduate of the Paris Conservatoire, where he studied with Thibaud and Enesco, came to the U. S. in 1941 and in 1944 was among the instrumentalists chosen to form the NBC Symphony, becoming its concertmaster in 1951. He is an Officer of the French Academie.

■ Eugene Conley, tenor, formerly of the Metropolitan Opera, has been named resident tenor at **North Texas State College** in Denton. He will begin his duties for the NTSC School of Music by teaching voice and directing the Opera Workshop in the second summer term, starting July 15.

■ The summer term at **Brooklyn College** includes an evening concert series in Whitman Auditorium presenting: June 25, Beethoven's Ninth Symphony and Vivaldi's Concerto in A minor for two violins, by the Brooklyn Philharmonic, Siegfried Landau conducting; July 7, Jean Leon Destiné and his Haitian Dance Company; July 13, Vronsky and Babin, duo-pianists; and July 20, Puccini's "Gianni Schicchi" and "Pagliacci" by a company conducted by Anton Guadagno.

■ A symposium on training for professional musical careers, especially for high school students, will be held on Saturday morning, June 4, in the recital hall of the **New York College of Music** at 10:30. The session will be conducted by Dr. Fredric Kurzweil, dean, and among those taking part will be Siegfried Landau, conductor of the Brooklyn Philharmonia Orchestra; Dr. William Pollak, organist and choirmaster; and Frederick Dvonch, conductor of light operas.

■ Changes in the schedule of artistic events planned for Moreau Art Center, at **St. Mary's College,** Notre Dame, Ind., in 1960-61 have resulted in the following engagements: Mozart's "Don Giovanni" by the Boris Goldovsky Opera Co.; Berlioz's "L'Enfance du Christ" by the New York Little Orchestra and soloists; pianists Hans Richter-Haaser and Glenn Gould; harpist Nicanor Zabaleta, violinist Sidney Harth, and Mime Marcel Marceau. As in former years, this forecast includes some events sponsored by the South Bend Civic Music Association and Symphony Orchestra of that community, and some by St. Mary's College, for the Michigan area.

■ The **Oberlin Conservatory of Music** faculty has voted, 33-20, to extend for three years, through 1963-64, the school's Salzburg program, under which members of the junior class spend a full year at the Mozarteum there. The program is now in the second year of its first three-year period. The faculty also authorized appointment of an ad hoc committee to prepare and present a plan for possible future exchange of faculty members between Oberlin and Salzburg.

■ May saw the windup of a productive season at **Boston Conservatory,** with a performance of Mozart's "Requiem," under Rouben Gregorian, and a concert of chamber music for woodwinds, under Attilio Poto. Serge Conus, artist-in-residence this year, gave his second faculty recital, presenting six major Fantasies for Piano. The Drama Department rounded off a season of six plays with "The Chalk Garden," and the Dance Department presented a Ballet for Children, which included original choreography and costuming.

Graduation ceremonies were highlighted by a performance of Lukas Foss's "The Prairie," and of Delius' "Songs of Farewell," by the Conservatory chorus and orchestra. Howard Mumford Jones, of Harvard University, gave an address on the future of the arts in America.

The Conservatory has announced for June its first annual Piano Teachers Institute; a three-day program of lectures and recitals by Arthur Loesser, Bernice Frost, Marvin Kahn, and Robert Dumm, Dean of the Conservatory. During the summer session, Professor Francis Findlay, head of the department of Music Education, will escort the first contingent of Master's Degree students to participate in the Conservatory's European travel-study plan in cooperation with the University of Vienna.

■ Donald M. McCorkle, director of the Moravian Music Foundation, of Winston-Salem, N. C., will teach at the **University of California in Los Angeles** in June and July. He will conduct a course on the history of American music and a graduate seminar in historical musicology.

■ Five appointments to the faculty of the **Yale University School of Music** were announced by Professor Luther Noss, Dean of the School. All are effective July 1. They include Broadus Erle, concert violinist, who will become associate professor of violin playing and ensemble performance; Seymour Malvin Fink, assistant professor of pianoforte playing; Gustav Meier, assistant professor of ensemble performance and director of Yale's Collegium Musicum; Lawrence Kenneth Moss, assistant professor of the theory of music; and Lawrence Arthur Gushee, instructor in the history of music.

■ Chapters of Sigma Alpha Iota, national music fraternity for women, at the **University of Rochester** and **Syracuse University** joined with the **Ithaca College** chapter on March 6 to give a program of American music at the last-named college. The local chapter commissioned Prof. Warren Benson of the School of Music at Ithaca to compose a setting of "Psalm 24" for women's voice and string orchestra for the program.

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■ The Ohio Federation of Music Clubs is offering a full scholarship for a participant in the **Ohio State University** School of Music's Island Opera Workshop this summer. The opera season at Put-in-Bay, on South Bass Island in southwestern Lake Erie, will extend from July 23 to Aug. 13. Mrs. E. D. Gibson of Mansfield, O., is president of the Federation. Additional grants include three partial scholarships to be awarded by the Island Opera Guild at Put-in-Bay. The opera season will include productions of Mozart's "Abduction from the Seraglio," Verdi's "La Traviata," Puccini's "Gianni Schicchi," and short operas and scenes. Singers may obtain information about the grants from Dr. Henry A. Bruinsma, director of the School of Music, Hughes Hall, 1899 N. College Rd., Ohio State University, Columbus 10, Ohio.

■ Elliott Carter has been appointed visiting professor of the theory of music at the Yale School of Music. He assumes his post there on July 1.

■ Some 438 piano contestants participated in this season's Sonata Festival held by the Fort Worth (Tex.) Piano Teachers Forum in its sixth consecutive year. Out of 34 teachers represented, the largest group of students was that of Grace Ward Lankford, chairman of the Forum. 29 of whose students played in the festival. George Anson, head of the piano department of **Texas Wesleyan College**, is judge of the contest.

■ Among graduates of the **New School of Music** in Philadelphia recently appointed to orchestral posts are: Raymond Sird, violinist, former student of Jascha Brodsky, who joins the Boston Symphony Orchestra in October; and Lee Yeingst, violist, a student of Max Aronoff, director of the School, who is joining the Denver Symphony in July.

Other recent appointments of New School students to orchestral posts include those of Vivian Waters, student of Jascha Brodsky, as violinist; Margaret Salomon, student of Max Aronoff, as violist, and Elliott Shallin, student of Orlando Cole, as 'cellist, all in the New Orleans Philharmonic Symphony.

■ The Opera Workshop of the Manhattan School of Music gave two performances of Verdi's "Rigoletto" on April 27 and 28, in the school's Hubbard Auditorium. Alternating casts were heard and the opera was sung in Italian. Emerson Buckley, music director of the Opera Workshop, conducted and Carlton Gauld staged the work.

■ Amelia Masako Ito, student of Otto Herz, assistant director of the **New York College of Music**, will give a recital at the college on June 3 at 8:30 p.m. The program will consist of Beethoven's "Appassionata" Sonata, "Wanderer Fantasy" by Schubert-Liszt (with Mr. Herz at the second piano), and Mussorgsky's "Pictures at an Exhibition."

Frederick Fennell, conductor of the Eastman Wind Ensemble, has been invited to appear as conductor of the All-Eastern High School Band at the Eastern Division meeting of the Music Educators National Conference, Washington, D. C., on Jan. 16, 1961. . . .

■ The Men's Glee Club of the **College of Wooster** (Wooster, Ohio), conducted by Karl Trump, gave a program at Union Theological Seminary, New York, on the afternoon of April 2. The previous day this group sang in Hackensack, N. J., and the following day in Stamford, Conn., as well as in other cities in the East.

AWARDS

■ Rudolf Serkin and Pablo Casals were among the 116 Fellows and 37 Foreign Honorary Members elected to the American Academy of Arts and Sciences at its 180th Annual Meeting on May 11. Also elected to the Academy this year are Benjamin Britten, Brooks Atkinson and Galina Ulanova.

■ The $1,000 Arthur Friedheim Memorial Award was given by Mrs. Rilda Bee O'Bryan Cliburn, mother of Van Cliburn, pianist, to Ivan Davis, recent Franz Liszt Competition winner. The gift was made in memory of Arthur Friedheim, with whom Mrs. Cliburn studied at the New York Institute of Musical Art and who died in 1932.

■ An honorary degree of Doctor of Music was conferred by the **University of Michigan** on Dr. Howard Hanson, director of the Eastman School of Music and noted composer, and a Regents Citation of Honor was awarded to Lyle Blair, director of the Michigan State University Press, at the 37th annual Honors Convocation on May 13.

■ S. Hurok, the impresario, was granted an honorary Doctorate of Humanities by Wayne University at a special Convocation held at the Detroit school on May 4. Mr. Hurok was in Detroit to take part in the series of conferences known as "The Detroit Adventure."

■ Co-winners of the Peabody Award for the best television musical programs for 1960, recently announced, are "The Telephone Hour" on WNBC-TV (Channel 4) and "Great Music from Chicago," heard on WOR-TV (Channel 9).

■ Isaac Stern, violinist, was named the 1960 Scroll of Honor winner of the Municipal Art Society at its 68th annual meeting at Caspary Hall at Rockefeller Institute on May 17. The scroll stated that to Mr. Stern "we owe the preservation of a heritage, Canregie Hall." Acceptance of the scroll was made by Jacob Kaplan, of the Citizens' Committee to Save Carnegie Hall, on behalf of the artist, who was on a concert tour of Russia.

■ Five winners of the final auditions of American Opera Associations, who will make debuts in Italy this fall, were chosen on May 18. They are: Arlene Saunders and Constance Lambert, sopranos; George L. Shirley, tenor, and Abe Polakoff, baritone, all of New York; and Spiro Malas, bass, of Baltimore. Honorable mentions were won by Patricia A. Clarke, soprano, West Warwick, N. Y.; Lucille C. Kailer, soprano, New York; and Gene Gerguson, tenor, Middlesex, N. J. The debuts will be made in Milan and Florence as principals in "La Boheme," which was selected after the winners were chosen. Transportation to and from Italy and living expenses while there will be provided by American Opera Auditions, of which John L. Magro of Cincinnati is president.

■ Carl Haverlin, president of Broadcast Music, Inc., received the 1960 "American of the Year" Award of Independence Hall of Chicago on April 10.

■ Elemer Nagy, head of the drama and opera department of the **Hartt College of Music** in Connecticut, has been engaged to make his debut as scenic designer with the San Francisco Opera in the coming season. He will design the scenery and costumes for that company's first production of "La Sonnambula" by Bellini. Another appointment is that of Richard G. Mason as art director and designer-in-residence for the company.

■ Darlene Barnes, 15-year-old pianist from Portland, Ore., is the winner of the Stillman Kelley Scholarship offered by the National Federation of Music Clubs, it has been announced by Mrs. C. Arthur Bullock of Canton, Pa., president of the Federation, and Mrs. W. T. Swink of Woodruff, S. C., chairman of the scholarship. The award, a $250 scholarship, offered in the Junior division of the Federation, may be held by one person for four years. It is offered in one of the four regions of the NFMC each year and this time it went to the Western region, comprising 12 states. The judges were from Converse College at Spartanburg, S. C., and included Dr. E. N. Crabb, dean of the School of Music; and John Erickson and Mrs. Alia Lawson, both of the music faculty.

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■ Jonathan Sack, pianist, a native of Israel, was chosen 1960 Young Artist Contest Winner by a jury of noted musicians. Mr. Sack has been a student of Beveridge Webster and Edward Steuerman. The award consists of a debut recital in the Kaufmann Concert Hall plus a prize of $100. Mr. Sack will be presented by the Department of Music of the 92nd St. YM & YWHA in a piano recital on Sunday evening, Dec. 4. Jerome Rose was awarded Honorable Mention. Dr. A. W. Binder, founder and director of the Department of Music, was chairman of this competition.

■ In the International Bach Festival contest for pianists, held on May 4, in Washington, D.C., 17-year-old Roman Rudnytsky, a high school senior of Toms River, N. J., and a student of Rosina Lhevinne in New York, scored 98 1/3 points (just 2/3 below the highest possible mark of 99), thus becoming the winner of the silver medal of the Festival. Earlier in this season he won top place in the Haddonfield Symphony Society contest, and appeared with that orchestra as soloist in Schumann's A Minor Concerto.

■ **Cornell College** has announced their goal of $112,000 for the Frederick A. Stock Memorial Fund has been reached and surpassed. The income from this fund is to be used in the interest of the May Music Festival. For years, Stock directed the Chicago Symphony Orchestra giving 112 concerts in 42 appearances. The fund represents $1000 for each of his performances at Cornell.

■ The **North Park College** Choir presented its annual Chicago concert on May 20 in North Park's gymnasium. This 48-voice choir, under the direction of Wayne Harwood Balch, concluded a five-state concert tour on April 29. Performing choral literature of all styles and periods, the choir made 12 concert appearances in the states of Iowa, Nebraska, Minnesota, Michigan, and Illinois.

■ The Mannes College of Music has announced the appointment of pianist Moura Lympany to its Board of Trustees.

The College presented David Glazer, clarinetist, and his brother, Frank Glazer, pianist, in a concert for the benefit of the Mannes College Orchestra Scholarship Fund on Thursday evening, May 26, at 8:30 p.m. in the Mannes Concert Hall. The former is a member of the faculty.

■ The Piano Teachers' Congress of New York, of which Ruth Burgess is president, will hold its annual June Luncheon at noon on Thursday, June 2, in the National Arts Club, 15 Gramercy Park. Dr. Leopold Mannes, president of the Mannes College of Music, will speak on "Aspects of Teaching in Relation to Performance."

■ Paul Roe Goodman is holding a series of summer workshops in which he will consider the three most neglected fundamentals of piano study, with use of the Goodman Manual for Piano Teachers in outlining essentials of technic and interpretation, and use of the tape recorder in teaching with demonstration by students and by the Goodman Master Recorded Lessons. These workshops will include the following: Knoxville, Tenn., June 16 through 18, at the Rich Department Store; and Memphis, Tenn., Aug. 19 through 31, at the Beethoven Club House.

Leschetizky Association Members' Activities

In 1962 the Leschetizky Association will celebrate the 20th anniversary of its founding in 1942 by Edith Golde and a group of pupils of Theodor Leschetizky. At the annual L. A. membership meeting on May 9 at the home of Mr. and Mrs. Charles Mayer, in New York, it was decided to observe the anniversary with a Leschetizky Festival featuring piano playing, chamber music, and compositions by members in all Leschetiky Centers in the United States and elsewhere—in New York City, Boston, Richmond, Cleveland, Detroit, Miami, St. Louis, Los Angeles, Saskatoon, Canada, New Zealand, and elsewhere. **Carol Robinson** was appointed chairman of the Festival Committee.

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Officers elected were: president, **Edwine Behre;** first vice president, **Edwin Hughes;** second and third vice presidents, **Benno Moseiwitsch** and **Paul Wittgenstein;** treasurer, **Marie De Marinis;** recording secretary, **Jane Meyer;** corresponding secretary, **Freda Rosenblatt.** Executive committee includes the officers and **Ernesto Berumen, Carol Robinson, Genia Robinor,** and **Leon Lewis.** Added to the Advisory Council were **Clifford Curzon, Rudolf Firkusny, Witold Malcuzynski,** and **Guiomar Novaes.**

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The Leschetizky Association undertook vigorous campaigns of letter-writing in support of the nomination of Edward MacDowell to the Hall of Fame and of the musicians' movement to save Carnegie Hall.

■ Caroline Beeson Fry is holding a summer session for singers at her studios in White Plains, N. Y., from June 15 to July 27. In addition to Mrs. Fry, the teachers for this session include Beaumont Glass, giving Song Interpretation; Ralph Herbert, baritone and stage director of the Metropolitan, an Opera Class with Mr. Glass as associate director; Verna Kossodo, graduate of Geneva Conservatory, a Lieder Class; and Mildred Payne, private lessons in sight-reading.

An invitation recital at the Fry studios on April 24 presented 16 singers in songs and arias, with Mr. Glass at the piano. A tea in his honor followed the concert.

■ Alton Jones will hold a six-week Summer Master Class in New York, July 5 to Aug. 13. Many appearances have been made by his students this season.

Whitney Thrall gave a recital at Syracuse University, and Jonathan Sweat a faculty recital at Millsaps College in Jackson, Miss. Carl Sundberg appeared at Carnegie Hall as soloist on the annual concert there by the Down Town Glee Club. Robert Foley appeared at the City College of New York and was soloist with the Nutley (N. J.) Symphony. Anita Langbein appeared as soloist in New Jersey with the Lakewood Civic Symphony. Four recitals have been given by students of Mr. Jones at the Juilliard School of Music.

Earlier this season Mr. Jones spoke to the Brooklyn Music Teachers Guild at the Brooklyn Academy of Music on "Challenging Problems in Piano Teaching."

■ André Watts, 13-year old student of **Genia Robinor** at the Philadelphia Musical Academy, is the winner of the competition for the Student Concerts of the Philadelphia Orchestra and will appear as soloist with the orchestra next season under William Smith . . . Mary Therese Ward, artist student of Miss Robinor in New York, gave a recital on May 2 for the Music Club in Peoria, Ill., and on May 16 she broadcast an hour's program over WFUN . . . Arlene Antin, student of Miss Robinor at the Third St. Music School Settlement in New York, will appear with the City College Orchestra next season as a winner of a competition.

■ **Ernesto Berumen,** the noted concert pianist and teacher of New York, is offering a piano scholarship to a girl or a boy between 15 and 25. Particulars may be obtained by writing to Mr. Berumen at 150 Greenway Terrace, Forest Hills 75, N. Y.

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Reviewed by **PETER DICKINSON**

BOOKS

Schönberg, by H. H. Stuckenschmidt, translated by Edith T. Roberts and Humphrey Searle: Grove Press Inc., $6.00.

The author is eminently qualified to write a book on Schönberg, as he was a personal friend and associate of the composer for many years. The original edition was published just before Schönberg's death in 1951, and this translation is of the second edition, 1957.

A study for the general reader, it is intended as a "guiding thread for those who seek a way to one of the most fascinating and enigmatic spirits of the century." The circumstances of Schönberg's life are treated alongside limited commentary on the music: it is not a technical book. As a supplement to Schönberg's writings, it is a useful background summary, and is no doubt the Prelude to a much larger and more detailed work of the future. But the book is good propaganda for the composer, who may well be seen as the largest individual influence upon twentieth century music: it proves the sincerity of the man and the artist.

Music in English Education, by **Noel Long:** Faber, $3.00.

While a senior Research Fellow of the University of Leeds Institute of Education, Mr. Long made a thorough survey of music teaching in English schools. This is a timely study in view of many current and justified internal complaints about music teaching and its results in England, and although he does not make any radical suggestions Mr. Long serves to elucidate the scene.

The place given to music in British schools varies immensely according to the type of school involved. The conservatories are generally more academic than those in the U. S., and many British schools do not allot as much time or budget to music as is customary here. The main needs, Mr. Long finds, are better facilities and better staff—a common predicament. The author believes that more should be done than mere singing classes and makes interesting suggestions towards modifying existing procedures.

Reviewed By **FREDERICK WERLÉ**

CHORAL WORKS

Alan Hovhaness: "Magnificat" for soli, chorus and orchestra, Opus 157, commissioned by the Koussevitzky Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky. This impressive score is indeed one of the most ingenious and effective works by a contemporary composer who has truly achieved his purpose when he states that "I have tried to suggest the mystery, inspiration and mysticism of early Christianity in this work." His use of organum, fugati, and various contrapuntal passages in the choral parts suggest the music of the medieval period while the unusual effects in the orchestral scoring results in a most remarkable and original work. Published by C. F. Peters, Corp., New York. Vocal Score: $1.50.

Other interesting choral works recently received include the following:

Zoltan Kodaly: "Hymn of Zrinyi" for baritone solo and mixed chorus a cappella on words from the poem of Miklos Zrinyi (1620-1664), English version by Thomas Rajna. Published by Boosey and Hawkes.

Howard Ferguson: "The Dream of the Rood" for soprano (or tenor) solo, chorus and orchestra, with a text from an anonymous Anglo-Saxon poem. The work was first performed at The Three Choirs Festival in Gloucester, England, in September, 1959, and lasts about 27 minutes. Published by Boosey and Hawkes.

Benjamin Britten: "Missa Brevis" in D for boys' voices and organ, Opus 63. Published by Boosey & Co. Ltd.

The EIL A. KJOS MUSIC CO. of Park Ridge, Illinois has recently issued the following choral works for SATB a cappella:

Jean Berger: "Upon a Passing Bell," "Grass of Levity" and "The Bellman's Song."

Haydn Morgan: "Into the Hand of God."

Sven Lekberg: "The Lamplighter."

Also the following for SSA with piano accompaniment are from the same publisher:

Jean Berger: Three Choral Pieces ("Lord Heygate," "Lord Clive," "Three Young Rats").

Marian McLaughlin: "Two Birds."

John Olvera and Gerhard Schroth: "The Ups and Downs of Music," a basic training in pitch and sight singing of intervals for choirs, voice and theory classes.

VOCAL MUSIC

Richard Strauss: "Krämerspiegel" ("Shopkeeper's Mirror)," Opus 66. This cycle of 12 songs, set to texts by Alfred Kerr, was completed in the spring of 1918. For the most part, the songs are amusing and delightful with a richness of harmony so typical of its composer. Several of the songs contain rather lengthy preludes or postludes for the piano alone. The melody which appears in the eighth song, and in the conclusion of the entire cycle, appears again 25 years later in the composer's last opera, "Capriccio." Published by Boosey & Hawkes.

Mary Howe: A collection of 49 songs published in seven volumes, containing some excellent vocal writing with imaginative and colorful piano accompaniments which strongly express the texts. The seven volumes, containing seven songs each, are: I—Seven Goethe Songs; II—English Songs, Part 1; III—Baritone Songs; IV—French Songs; V—German Songs; VI—English Songs, Part 2; and VII—English Songs, Part 3. All the volumes are published for high or medium Voice except Vol III. Published by Galaxy Music Corp., New York.

Folklore Songs Of The United States—words and music collected by **Dorothea Dix Lawrence** and arranged by **Walter L. Rosemont.** This is an interesting collection of folksongs of the U.S., including such classifications as Cowboy Songs, Fishermen's Songs, Indian Lore, Minstrel Ditties, Negro Songs, Pioneer Songs, Sagas, Sea Shanties, etc. Published by The Dorothea Dix Lawrence Folklore Society, U.S.A. and may be ordered from George F. Briegel Inc., 17 West 60th St., New York 23. Price, $5.50 for the volume or $7.00 with Folklore Music Map of the U. S.

ORCHESTRAL SCORES

Brahms, "Four Serious Songs" ("Vier Ernste Gesänge"), Op. 121 for contralto or baritone and orchestrated by **Malcolm Sargent.** These familiar Brahms songs are tastefully scored for 2 flutes, Oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp and strings. Published by Oxford University Press.

Ernst Toch: Symphony No. 4, Opus 80, commissioned by the Women's Association of the Minneapolis Symphony Orchestra, and dedicated to the memory of Marian MacDowell. The work is in three movements and contains lines for a speaker to be delivered between the movements. Published by Mills Music Inc., New York. Price of miniature score $4.00.

Roger Sessions: "Idyll of Theocritus" for soprano and orchestra, commissioned by the Louisville Orchestra. Duration: 42 minutes. Published by Edward B. Marks Music Corporation, New York. Price for study score, $5.00.

Harold Shapero: Serenade in D for String Orchestra, in five movements, dedicated to Nadia Boulanger. Published by Southern Music Publishing Co., New York. Full score: $3.00—material for rent.

Janacek and Taylor Operas For Empire State Festival

The Empire State Festival will give the American premiere in English of Janacek's opera "Katia Kabanova" (July 22 and 30) and a revival of Deems Taylor's opera "Peter Ibbetson" (July 7, 9, and 10) with Wilfrid Pelletier as the conductor of the latter with Licia Albanese as the Duchess of Towers, at the Anthony Wayne Recreation Area of Harriman State Park, near Bear Mountain, N. Y., between July 7 and Aug. 7. Pizzetti's opera "Murder in the Cathedral" will be repeated, and there will also be productions of "Madama Butterfly" and "Barber of Seville," according to an announcement by Frank Forest, general manager. Laszlo Halasz will conduct the operas, except for "Ibbetson." The New York City Ballet will give a series from July 14 through 17. There will also be symphonic concerts on Saturdays, July 23 and Aug. 6, at which Leopold Stokowski will present a new symphony by Khatchaturian, commissioned by the Empire State Festival in 1957, if completed in time.

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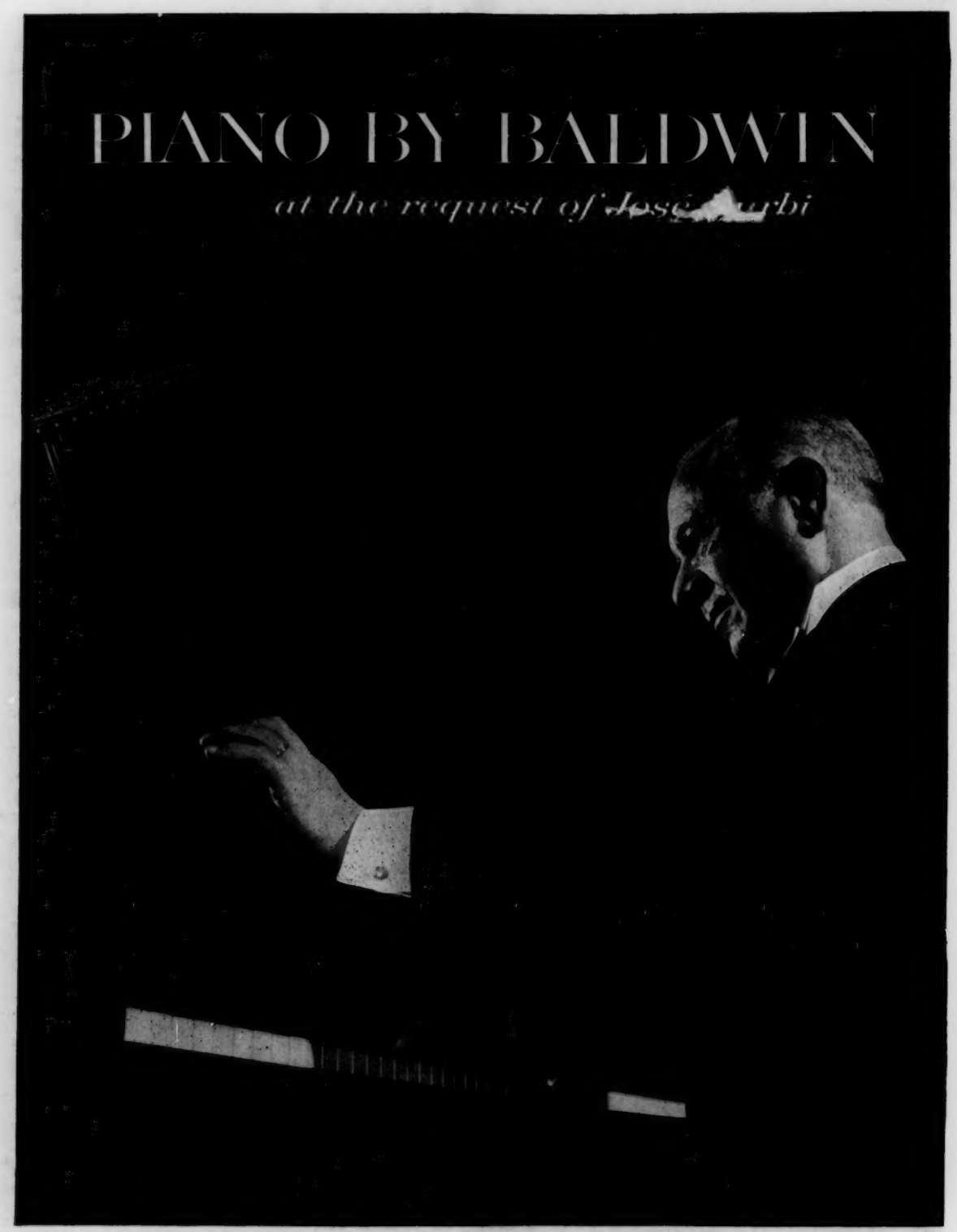

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